Royal Academy of Music

Newsletter

Principal: Curtis Price

No 12 APRIL 1996

ROYAL ACADEMY OF MUSIC LIBRARY

Visitors to the Academy

Photo Janet Snowman

Two of the world's great trumpeters. Hakan Hardenberger (left) with John Wallace, the artistic director of brass at the Academy, during question time following Mr Hardenberger's recent masterclass

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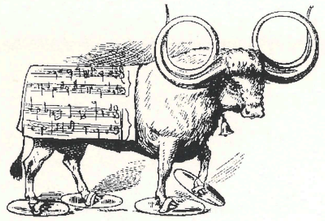
Photo Janet Snowman

Pianist Shura Cherkassky HonRAM visited the Academy a few weeks prior to his death. He is pictured at a piano in the Duke's Hall with Christopher Elton, Head of Keyboard Studies

Photo Janet Snowman

Clarinettist Anthony Pay was presented with his Certificate of Honorary Membership of the Academy by the Principal in January, the award having originally been made in 1986. Richard Addison, professor of clarinet and saxophone, looks on



RAMabout

Changes at the Academy over the Christmas break included the appointment of **Jonathan Freeman-Attwood** as Director of Studies. The senior management team under the Principal now comprises the Director of Studies who is responsible for the leadership, planning and organisation of Academy programmes and departments, as well as being deputy to the Principal in all educational and artistic areas, the Director of Finance and Personnel **Jan Whitehouse** and **Peter Shellard,** Director of Development.

A reorganisation of teaching activities and the realignment of administration into more succinct departments has been effected from 25th January. The purpose is to simplify the reporting structure within the Academy and to enable the institution to divide its activities into manageable units of musical and resource allocation. There are now seven departments in the Academy under which lie faculties, a broad distinction which mirrors the recommendation of the Governing Body Review of 1995. In the light of these changes, **Jeremy Summerly** has been appointed Head of Academic Studies.

The establishment of a new-style Registry which deals with all student administration means that the BMus, Advanced and MMus offices and the academic registry will now be under one roof in the old Heads of Studies office. There are several other moves, too, which should encourage greater efficiency and free up the best teaching rooms for music ...

Dr **Amanda Glauert** is now responsible for the MMus students, and **Frank Wibaut**, professor of piano, has been appointed Advanced Course Tutor.

CHANGING PLACES

Professor **Laurence Dreyfus**, who has for the last two years been the Academy's Chair of Performance Studies in association with King's College London, is now Head of the Music Department at King's.

TAKE FIVE MINUTES ...

Graham Collier,, artistic director of the Jazz Faculty, contributes an extract from *Jazz in Black and White*, by Gene Less, OUP. "Dave Brubeck's mother, a piano teacher, studied under Tobias Matthay, a concert pianist who gave up his career to teach, first at the Royal Academy of Music and then at his own school. He developed the Matthay system, which tended to produce a glorious warm tone. This is an approach that Margaret Chaloff, Serge Chaloff's mother, imparted to a whole generation of jazz pianists, including Mike Renzi, Steve Kuhn and Dave Mackay. It produced the golden radiant tone that Bill Evans brought into jazz, now manifest in countless pianists, including Herbie Hancock, Keith Jarrett, Alan Broadbent and Chick Corea." Graham adds that "Mrs Chaloff was **the** piano teacher when I was in Boston and all the Berklee students went to study there, including my contemporary Mike Nock."

AN INTRODUCTION BY MR DEBUSSY ... and thank you to the contributor

An Introduction by Mr Debussy - "Music is like the movement of the waters and the play of curves described by the changing breezes. Nothing is more musical than a sunset. For anyone who can be moved by what they see can learn the greatest lessons here. That is to say, they can read them in Nature's book - a book not well known among musicians."

IN MEMORIAM

Peter Hodgson (RAM 1942-48), who died in November, wrote the following on 25th September 1995 - "I remember when in the Junior Department I took an examination in an air-raid. They passed me in record time, and we all retired to the basement! Sir Henry Wood used to rehearse the First Orchestra, and drilled them like a sergeant-major. They did not seem to mind. On one occasion Sir Adrian Boult conducted a concert of the First Orchestra. He always treated us with great courtesy and consideration. Herbert Withers directed the chamber music class at this time, and once, when rehearsing one of my pieces, he presented me with a bottle of cod-liver oil. I was greatly touched by his kindness. You must remember that we did not feed very well during the war and many of us looked rather ill!"

NET SCOPE

MusicMakers "Virtual Agency" is an exciting new service for musicians, launched on the World Wide Web by Cygnet Internet Services Ltd. You can rent space on Cygnet's WWW server and have your portrait, CV, repertoire and contact details available round the world within seconds. Telephone **Michael Chapman**, whom many of you may know as one of the former cataloguers from the RAM Library, on 0181 880 4650 Fax 0181 880 4651 E-mail info@cygnet.co.uk. Cygnet may be visited on http://www.cygnet.co.uk.

KICK ABOUT

David Gedge, organist at Brecon Cathedral, writes that the "Un-named supporter" in John Farnon's article in the previous *Newsletter* on the RAM football team of the 1960s, in which he passed as the goal-keeper, is, in fact, David Asater, who was a Junior Exhibitioner at the same time as himself and with whom he went through the GRSM course. David Gedge writes that he was not a "supporter" but the Referee when they had to supply one. David Asater has had a career as music director of the Western Education and Library Board in Omagh, Northern Ireland.

WITH GRATEFUL THANKS

The Academy is always very grateful to those companies and charitable organisations which support its various activities. In recent months we have had particular reason to thank **Edge and Ellison, Laporte plc, Steel Charitable Trust, Esmée Fairbairn Charitable Trust, Chanel, Mrs Guido's Charitable Trust, John Ellerman Foundation, Mrs Barbara Cantelo, Lorence Trust, Lord Barnby's Foundation, Kleinwort Benson Charitable Trust, Marylebone Charitable Foundation, The Pilgrim Trust, Norwich Union, Millichope Foundation** and the **Aurelius Trust.** In addition, the **Grand Metropolitan Charitable Trust** has again made possible a number of student performances in hospitals around the UK. **Schilke, Phil Parker Ltd** and **Yamaha-Kemble** have endowed rooms for brass playing. The **Leverhulme Trust** continues to be particularly active across a wide range of Academy projects; the **Laura Ashley Foundation** has provided bursary support for another half-dozen students; the **Kobler Trust** and the **Peter Stebbings Memorial Charity** made renewed grants for individual students. **Mr Kenneth Alexander** has kindly funded a major Harpsichord Award; and **Lady Dunn** has endowed the Vivian Dunn Prize for Orchestral Playing.

The June British and American Film Music Festival is receiving support as follows: Principal Sponsor - **BMI**; Concert Sponsors - **Edge and Ellison** (the Ron Goodwin/British Film Classics Concert) and **John Dickinson Ltd** (the John Williams Concert); Associate Sponsor - ***Gramophone***; Event Sponsor - **Music from the Movies**; with 'refreshment help' from **IDV Ltd.**

Mr Martin Bluhm has offered to bequeath the Academy his Bösendorfer Grand which belonged to his mother, Doris Hobson ARAM (1899-1973), who won a scholarship to the Academy in 1916 and won the Macfarren Prize in 1920. Her photograph, reproduced below, has been lent by Mr Bluhm.

Doris Hobson ARAM (1899-1973), awarded the Macfarren Prize in 1920

Many other individuals and charitable trusts have also helped the Academy in ways too varied and numerous to list. We thank them all.

RECENT MASTERCLASSES have included those given by Professor Lim (Beijing Conservatoire), who visited the Academy for a week, on the left with violinist Philippa Parry., and (right) Professor Joseph Alessi, Principal Trombone with the New York Philharmonic Orchestra.

Photos Rita Castle

"Spirits Rising" WELL REVIEWED

The magazine *Improjazz* (September 1995) carried the following review: "This is a somewhat individual big-band disc. It is the first CD (RAM001CD) originating from the very serious Royal Academy of Music, consisting of eight compositions. The first track "One by one the cow goes by" is written by Graham Collier. The title refers to a remark made by Bill Moenkham to Bix Beiderbecke, no doubt many years ago. That said, the joy and passion displayed in the interpretation and modern treatment of these compositions, as well as the high standard of the soloists, are all arguments in favour of such productions. *Spirits Rising*, the title track, is attributed to Hugh Fraser and it allows the four promising soloists a chance to display not only their competence, but also the spirit they can bring to the music written with a high degree of artistic freedom. The tracks between the first and the last one last 34 minutes in duration, and include "privileged" moments where one can hear soloists such as Stephen Main, the pianist Christian Vaughan, the bassists Jeremy Brown and Mihaly Biggs and the drummer Tom Hooper. However, the cherry on the cake is what follows ... the luminous composition of Graham Collier ... this is a major piece in his oeuvre and no doubt the history of British jazz ensemble music from the last 30 years."

LOST BUT FOUND

Does anyone know the whereabouts or the family of Machali Wine, whose bronze medallion for violin dated 1935 was found in a car park in Bury, Lancashire, in its original box, and kindly sent to the Academy by Mr S Brady who lives in Bury? The medal is currently with Janet Snowman, who would like to return it to the owner. Please do let me know if there is an address or telephone number which might help.

OLD MOVIES

Yet another historic film about the Academy has been found and put onto video. Janet Snowman would welcome news from anyone who thinks they may have appeared on it or who knows anything about it. The film, which features conservatoires from all over the world, is entitled *C.E. Musica e Musica - Verso La Scuola Ideale*, and was made by an Italian company, narrated by composer Luciano Berio in about 1968. There is film footage of Cornelius Cardew (complete with a "happening" in Trafalgar Square featuring students with pigeons and birdseed), also Paul Patterson, Sir Anthony Lewis, Graham Johnson working with Alan Bush, and others. Any extra light on the film's origins would be greatly appreciated, especially if it was you being filmed being a pigeon! Other films found recently include one of the 1922 Centenary Celebrations (a silent movie) and the 1972 Appeal film narrated by Steve Race. Does anyone else have any home movie footage of the RAM?

MASTER CHANCE

The Musical Theatre postgraduate students had the privilege of taking part in a masterclass for Stephen Sondheim in a conference to discuss writing, organised by the Mercury Workshop. The students were thrilled to have this opportunity and learnt a great deal from the observations of this master. Mr Sondheim was most complimentary and impressed with the standard of performance, and said how pleased he was this work was going on.

RAG WEEK

The Student Union held their RagWeek from 26th February, in aid of Save the Children. Events included a symphony orchestra concert in Covent Garden and a lunch-time series of concerts in St Christopher's Place.

The Union has some traditional RAM red-and-yellow woollen college scarves for sale - contact Vicky Wright directly on 0171 873 7337.

LIKE MINDS

Charismatic band leader Edmundo Ros (1930s) and composer Michael Nyman (1965) met in the Academy a couple of years ago at the annual Graduation ceremony, when each, as a former student of the institute, was presented with Fellowship of the Academy. Michael Nyman, who has always admired Edmundo Ros's work, is currently making a film about him with the company TV21. More news in September. Edmundo's last concert at the Queen Elizabeth Hall, which he shared with band leader Stanley Black and the BBC Concert Orchestra, played to a packed and totally enthusiastic audience who begged for more.

Catherine Bullock, Naomi Timms, Louise Hogan and Amy Langley (L to R) performed chamber music at St James's Palace on 24th October for the Portman House Trust, whose patron, HRH Princess Margaret met with them during the evening.

Photo Commercial Photographers

RAMabout

Photo Rita Castle

Craigie Zildjian, of Avedis Zildjian, is shown with students from the Percussion Faculty at a ceremony to mark the substantial gift to the Academy of Zildjian cymbals. The T-shirts say it all - for the Academy, Zildjian cymbals "were the only choice". Students, left to right - Chris Goody, Tom Edwards, Tom Greenleaves, Damien Manning and Colin Currie

NEW WORKS OF ART ACQUIRED

The Academy is very grateful to Dr Trevor Weston, a member of the Friends, for his gift of a bronze statue of a group of dancers; and also to Brian Ellery for the gift of his own terracotta bust of Ilya Musin, the legendary Russian pedagogue from St Petersburg Conservatoire.

GIFTS AND BEQUESTS TO THE LIBRARY

The Library is very grateful to Mr and Mrs Eric Warne, Friends of the Academy, for their kind gift of over 100 historic recordings of concerts and recitals from the early and mid-twentieth century. Since many of them have not been transferred to CD, and are thus unique items, they provide a valuable insight into the performance techniques of musicians of previous generations. Other recent gifts to the library include the following:
A monograph *Sir Frederick Ouseley and St Michael's Tenbury*, ed Watkins Shaw (Ousley Trust, September 1995); manuscript of Mass: *St Dominic* by Harry Farjeon (Annabel Farjeon, September 1995); chamber music by Ireland and Mozart (Harold R Clark, September 1995), piano, organ and church music (David Roblou, September 1995);collection of sheet music from Olive Cloke (Mrs J C Fearn, October 1995); programme, RAM Club Magazine, prize list and Centenary booklet from 1921-22 (N. Cooke, October 1995); piano and vocal music, including Handel opera scores published c.1840 and a piano reduction of Mozart's *Die Zauberflöte* published c.1818 (Donald Troup OBE); various modern textbooks and vocal scores (Andrew Pink, November 1995); five-volume set of *The Musical Educator* (from John Cundell, November 1995); bequest of Peter Hodgson's manuscripts, including orchestral sets and chamber music (November 1995); *A Songbird for the Heart*: the story of the Council for Music in Hospitals (from Margaret Hubicki, January 1996); volumes of collected edition of Bach, Palestrina and Purcell, and Purcell Society editions (bequest of Alan Bush, January 1996); sheet music, sound recordings, videos, scores and books, including military band music and arrangements (Leslie Roe bequest, January 1996); books and over 1000 LPs from the estate of Ian Cotterell (former BBC Radio Drama producer, January 1996)

SUPPORT FOR THE MUSIC BOX

Janet Snowman would like to say thank you to the Committees of the RAM Club and the Friends of the RAM for their kind gift of a paperback version of the *New Grove Dictionary of Music and Musicians*, which is proving invaluable to students and former students in Room 313. The photocopier previously given by the Friends is put to great use on a daily basis for mass photocopying of CVs, flyers and other materials produced in this office.

NEWS OF FORMER PROFESSORS

ERIC HOPE, who taught piano at the RAM for 12 years, has released a recording of Beethoven Piano Sonatas, Op 13 (*Pathetique*), Op 14 No 2, Op 78 and Op 110, a re-release of one made originally on the Delysé label in 1959. The recording is reissued by Melcot Music after applying today's technology to remove the majority of extraneous surface noise from used vinyl records, since the original master tapes were no longer available. The CD is available from distributors Melcot Music (PO Box 2404, New Milton, Hampshire, BH25 7XZ, Tel/Fax 01425 611924) at £12.49.

Joan Last at 87

JOAN LAST, who was a member of the professorial staff from 1959-81, is now 88 years old. She has travelled widely giving workshops and masterclasses in Scandinavia and America, Canada, France, Australia, Hong Kong, New Zealand, Bermuda, South Africa, Swaziland and Holand, as well as throughout the British Isles. She now has to limit her activities - her three books on piano teaching and performance have been translated into several languages and her educational compositions number over 100. At present she teaches seven students working for Diplomas, finds time to play and is renewing her piano repertoire for "modest" recitals at local clubs. Joan is an avid concert-goer and is a member of several music societies and Patron of the Surrey Sinfonietta. She works on a cassette magazine for the blind interviewing famous musicians and, with their permission, presenting their musical performances. Among the 22 interviewed have been the offerings of the late Dame Eva Turner, Lord Menuhin, Dame Joan Sutherland, Julian Lloyd Webber, Evelyn Glennie and Vladimir Ashkenazy. Joan Last was awarded the OBE in 1988.

Since he ceased to be director of opera at the Academy in 1990, **NORMAN AYRTON** has been Dean of BADA, the British American Drama Academy in London. He is also closely associated with the Great Elm Music Festival and Jackdaws Educational Trust in Somerset, while crossing the Atlantic frequently as a regular guest director at Vassar College, Cornell University and Sarah Lawrence College, New York, among other American Educational organisations with which he is also associated.

FIONA CAMERON is kept quite busy with piano pupils and enjoying Sussex life. "I am now on the committee of the West Sussex branch of the ISM (Brighton Centre), and am always pleased to hear from old friends and pupils. I have four granddaughters who are beginning to show musical tendencies," she writes.

Dr **HOWARD FERGUSON**, who taught composition at the RAM from 1947-62 and was himself involved in a piano-duet partnership with the late Denis Matthews, has recently published the following. *Keyboard Duets from the 16th to the 20th Century* (Oxford University Press) and *Entertaining Solo, a Cookbook for the Single Host* - privately printed in 1995 and available from the Finzi Trust c/- Elizabeth Pooley, Hilcroft, Shucknall Hill, Hereford, HR1 3SL.

HILDA DEDERICH REMEMBERED

A very sizeable legacy has reached the Academy in the will of Mrs Judith Felton, who lived in New York. In accordance with her wishes, it will endow the post of Head of Keyboard Studies, which will henceforth also be named the Dederich Professor of Piano, after Hilda Dederich, one of the Academy's piano professors in the 1930s who gave Judith Felton private lessons. It must be rare for an amateur musician who was not at a particular music college to reward it so richly for the interest and care she was shown by one of its staff, and so the Academy's thanks are due not only to the late Judith Felton but also to Hilda Dederich all those years ago.

Out of Africa

Imagine all the things you know about Africa: underdeveloped countries, starving children, drought, tribal civil wars, a chequered history of colonialism or apartheid, exploitation and corruption, scorching desert and the jungle, safaris and game drives ... and Nelson Mandela. What place can there be for music in all this? **CLIVE FAIRBAIRN** (1967) writes:

As the end of the 1980s approached I decided that I needed a change. The decade had not been unkind. On the professional front I had realised many ambitions; a debut conducting the London Symphony Orchestra in the Royal Festival Hall in 1983 led to several return engagements, also with the Philharmonia and London Philharmonic Orchestra. There were concerts with my own chamber orchestra, the New Mozart Orchestra, (which boasted many seasoned Academy faces), in the Queen Elizabeth Hall and around the country, the formation of Central Festival Opera (Northamptonshire), work with choirs, youth and community orchestras, trips abroad. On the personal front my wife (née Nicola Swann, 1972) and I produced two delightful daughters of whom noone could be more proud. I was not ungrateful, yet ...

Then out of the blue two things happened. The Academy, bless its heart, made me an ARAM - I became onion-eyed and my legs turned to jelly as I read the letter of appointment - and then I was on the plane to a country in Africa I had never heard of, for an interview for artistic director/ conductor of a non-existent orchestra!

One five-year contract later and we are back in the UK having survived Southern African politics, its creepy-crawlies and even the jobs - Nicky became the orchestra's principal oboist. All four of us now know why we had to go, although we could not have explained that back in the late 1980s. The orchestra, the National Chamber Orchestra of Bophuthatswana (which by default became the National Chamber Orchestra of South Africa after the reincorporation and multi-racial elections of 1994), did take off, though not, it has to be said, in quite the way envisaged by its ill-advised architects. That is another story, one which I plan to write one day.

Far more important is what we experienced there and how it changed us. For example, along with the expected trappings of a resumed freelance career, I now find myself running a junior conducting competition for UNICEF, planning the formation of a Commonwealth youth orchestra and searching for stringed instruments for embryo teaching schemes in South African townships. All of this and more has been spawned by our period in the southern hemisphere.

Singing in South and southern Africa is as necessary to its people as water. The black choirs have always competed, performed and travelled long distances, often under great hardship, in order to revel in this fundamental community activity. Most rehearsal is done without piano and they seldom hear, let alone perform, with an orchestra. To have joined forces on frequent occasions with these choirs was both a musical joy and a first for the new South African. In the past only privileged South Africans (invariably whites) ever learnt instruments. For some of the younger blacks and coloureds, however, such tuition - particularly strings - has just begun to be a possibility and for them it extends naturally from this love of singing. Very few pockets of such instrumental teaching existed prior to the elections, mostly in Bophuthatswana where the more talented are now cadets to the NCO, and also in Soweto and Zululand.

Others are springing up, however, and one of these especially is in need of instruments. It was begun recently by three British musicians, oboist Tim Roberts (1982), violinist Sally Hobbs and flautist David Martin. All are former members of the Bophuthatswana NCO who shared my vision of making instrumental lessons available at grass roots level. They have now moved on to the Transvaal Philharmonic in Pretoria and recently started an outreach programme for disadvantaged children from the nearby townships of Mamelodi and Attridgeville. This has proved so immensely popular that they urgently now need small and full-sized stringed instruments (of even the poorest quality) to sustain and develop their pioneering work. The children do not pay, they are bussed into Pretoria for the lessons, and the Theatre provides its accommodation free. A youth orchestra is their cherished goal. Africa can often seem overwhelmed by a catalogue of depressing problems, its people are being decimated by AIDS and the first world is racing ahead too fast for this lumbering continent to keep pace. Yet it has hope, it is incredibly beautiful and there is frequently a wisdom and inner peace which we in the West have lost.

(Anyone able to donate unwanted stringed instruments of all sizes and condition, or ideas of sources of instruments and accessories, should contact Katy Jones c/o Crockers, 10 Gough Square, London EC4A 3NJ - tel 0171 353 0311, ext 220, mentioning this article).

WERE YOU THERE? ARE YOU HERE?

DUKE'S HALL - DECEMBER 1958

Please let us know if the players have been identified correctly ...

JOHN CUNDALL (1961) has contributed this photograph of the Academy's First Orchestra, December 1958, under conductor Clarence Raybould with soloist Brian Lamport rehearsing the slow movement of Brahms' Second Piano Concerto. Players include - *Violins* - John Georgiadis, Andrew McGee, Sydney Mann, Ysobel Danks, Rohi Gazder, Diana Cummings, Clare Renwick ... Massy, ?Angela Swales, Jennifer Jones. *Seconds* - Arthur Price, Georgina Mason, Gillian Hepton, Cecily van Gelderen, Frank Doolan, Dennis Simons. *Violas* include David Stobbart, Felicity Allwood; *Cellos* include David Edwards, Peter Grummer, Judith Feather, Peter Willison; *Double basses* - Doris Greenish; *Flutes* - girl unknown, Nicholas Potts, David Haslam, Tony Walker. *Oboes* - Catherine Smith, Judith Thomas; *Clarinets:* ?Alan Gold, Peter Timar. *Bassoons* - Alf Waters or Paul Draper (guess professional), John Alker. *Horns* - Gilliane Essame, James Warburton, Michael Oganovsky, Ron Harris, John Cundall. *Timpani* - Jean Webster.

Spotlight on the

Simon Standage, professor of Baroque violin, with students Tanya Houston (violin) and Rosina Ahmad (bassoon)

Faculty of Historical Performance

The Faculty of Historical Performance seeks to raise the level of stylistically aware performance and inspire the interpretations of all Academy students. The department is headed by harpsichordist Terence Charlston, continuo player and interpreter of the solo harpsichord repertoire. Terry, who studied music at Keble College, Oxford prior to studying at the Academy with Virginia Black, John Toll and Kenneth Gilbert, has made many recordings on CD, radio and TV in the UK and abroad. At the RAM he was an academic studies lecturer from 1991-95, was appointed as head of early music from 1995 and head of historical performance from January this year. Since 1989 he has been harpsichordist with the Scholars Baroque Ensemble and is a member of the quartet London Baroque.

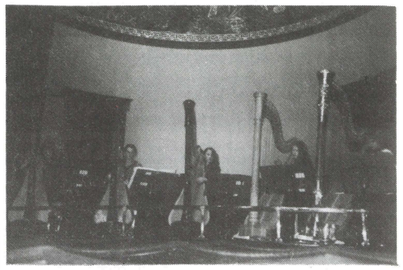
Departmental activities during the past term have included masterclasses given by Anthony Pay and Kenneth Gilbert, and concerts given by ensembles Romanesca and the cornett and sackbut ensemble QuintEssential. Christopher Hogwood attended for two days for chamber music coaching, a seminar with musical examples entitled *Editing Vivaldi*, and a performance workshop with the Academy Sinfonia and modern instrument Baroque orchestras. Ian Caddy adjudicated the Helen Eames Singing Prize in early March, and a wonderful concert entitlted *The Glory of Venice* with *con spezzati* works for antiphonal brass choirs and voices was held in St Marylebone Parish Church. The Early English Song Class performed songs by Purcell, Handel and others entitled *The Banquet of Music*.

New for the summer term is a series entitled *Music in Camera* - the first given by Duo 392, Terence Charlston and Ashley Solomon (baroque flute), a varied programme of French and German music at low pitch on period instruments. On 28th May The Song Players, winners of the RAM Croft Early Music Prize in 1995, will perform music by Monteverdi, Frescobaldi and Luzzaschi, and on 7th June at 5pm another in the series, by Les Gouts Réunis (Irmgard Schaller and Richard Gwilt, violins, Charles Medlam, cello and Terence Charlston, harpsichord), will explore Italian and French influences of the Baroque trio sonata. Richard Fuller will give a fortepiano masterclass in the Duke's Hall on the same day, and Elizabeth Wallfisch directs the Modern Instrument Baroque Orchestra on 3rd June at 7.30 in the Duke's Hall.

VERDI, STEADY, GO . . .

STUDENT UNION PRESIDENT VICKY WRIGHT set the pace for this academic year - on 18th September the Student Union organised the first "Grand Bash Through" of Verdi's *Requiem* from scratch, comprising predominatly a Freshers' orchestra, with Freshers and other enthusiastic students and staff in the choir. A huge thank-you goes to the soloists, Julie Kennard, Yvonne Minton, Ken Bowen and Michael George, who all very generously gave up their time to come and sing (and display their nerves of steel). "Man of the Match" award goes to conductor Gerry Cornelius, who kept the whole thing on an even keel. The event was a great success, and it is hoped that it will be the start of a healthy tradition.

ALSO ...
From the Harp Department



Adam Gorb's *Harps of Gold* in performance at the Wigmore Hall

The Academy Harp Ensemble made its debut at the Wigmore Hall on 16th December 1995 with a performance of Adam Gorb's *Harps of Gold*. The Wigmore's Christmas Concert also included Britten's *Ceremony of Carols* performed by professor Skaila Kanga and the Westminster Cathedral Choristers. The harp department's latest commission is Paul Pellay's *D'altri diluvi una colomba ascolto* for harp, flute, clarinet and string quartet, which will receive its first performance in the summer term. The harpist will be Rachel Davies.

Double bass department

Beginning in September 1996, virtuoso Duncan McTier will join the double bass department as a professor. General news - at the time of writing, Richard Allsop is on trial with the English National Opera and the Bournemouth Sinfonietta, Ryan Smith has a trial with the London Symphony Orchestra, Paul Moylan and Rutledge Turnland are working in the West End, and Stephen Shingler has returned to the Academy following a successful term at the Sibelius Academy.

Summer Symphony

In June 1995 the RAM Symphony Orchestra gave two concerts with Lynn Harrell at the British Festival in Saarbrucken. Below are two of the reviews.

"The students of the RAM, inspired by their conductor Colin Metters, never left any doubts as to their professionalism. The strings produced a remarkable homogenous tone and the impeccable intonation of the wind (especially the clarinettist) contributed to a stunning performance. Lynn Harrell spellbound his audience with his intensively expressive tone in Elgar's Cello Concerto."

"Whoever may ask themselves where the general high standard of British orchestras comes from could find the answer at the Royal Academy's orchestral concert - it is their training. Inspired by the compelling conducting of Colin Metters, the orchestra produced a warm and glowing tone. It was a pleasure to witness this cultivated, disciplined ensemble responding to Colin Metters's clear and natural direction. It was in every respect an extraordinary concert."

A Century of Dreams

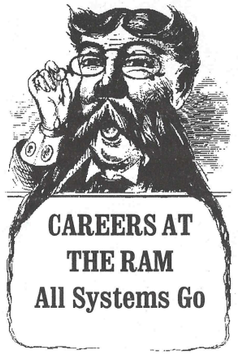
The Joint Vocal Faculty has just completed a run of Benjamin Britten's *A Midsummer Night's Dream*. **DAVID SQUIBB** (1959), director of music at Trinity School, Croydon, hankers back to a previous occasion. Noone could have foreseen the outcome.

It all started at the Royal Academy of Music in March 1980 when Trinity Boys' Choir from Trinity School, Croydon was asked to provide the chorus of fairies for four performances of Britten's *A Midsummer Nght's Dream* in the Sir Jack Lyons Theatre. Circumstances dictated that two step-ladders and a sheet made up the remarkably simple set which challenged the audience's imaginations. Costumes were simple, too, yet the audiences, and *The Times* critic, obviously enjoyed the performances. The conductor was Steuart Bedford (1961) who, after the final performance, invited Trinity Boys' Choir to take part in the new production being staged three months later at The Maltings, Snape, as one of the principal events at that year's Aldeburgh Festival.

Thus began Trinity Boys' close association with the opera which has taken different generations of them to the Glyndebourne Festival (1981, 1984, 1989), Glyndebourne Touring Opera (1981, 1985), the Royal Opera House (1986), Opera London, Sadler's Wells (1990); and abroad to the Hong Kong Festival with Glyndebourne (1986), Aix-en-Provence Festival (1991, 1992) with Paris and a French tour (1994). They are on the NVC video and Virgin Classics CD, and have been twice on BBC Radio relays of the opera.

Last year (1995) they were in the English National Opera's first staging of the *Dream* in which Jean Rigby (1981) sang Hippolyta, as she had done in the student performance at the RAM 15 years before. In July last year, the opening performance at the Ravenna Festival, Italy, marked the 100th performance in which Trinity Boys' Choir, 112 boys over the years, had been involved.

The *Dream* boys have worked with several different conductors during these years, of whom Steuart Bedford has been on the rostrum the most number of times, and numerous celebrated singers. To celebrate the *Century of Dreams*, 70 Trinity Fairies, representing all the generations between 1980 and 1995, had a reunion in January at Trinity School, where special guests included Steuart Bedford, James Bowman and Roderick Kennedy.



CAREERS AT THE RAM
All Systems Go

Professional preparation forms an integral part of every student's education. To this end, plans are firmly in place to incorporate careers preparation with the Academy's Bachelor of Music (Performance) degree from September 1996. In the second semester of year 3, BMus students will examine a number of careers areas and issues with the help of experts. Areas to be covered will include applying for trust funds and scholarships, setting up and running a successful ensemble, teaching, the impact of computer technology and the recording and marketing of a CD. In year 4, work will continue with a look at financial management, legal representation and contractual matters. Practical application of this preparation is to be assessed within the degree course. Postgraduates will be encouraged to attend a series of one-off careers presentations throughout the year and to avail themselves of the facilities of the Music Box, in conjunction with course tutors and heads of studies. All students can look forward to browsing through the library's new careers section which will be situated in the reference room, as well as having access to information through the library's database.

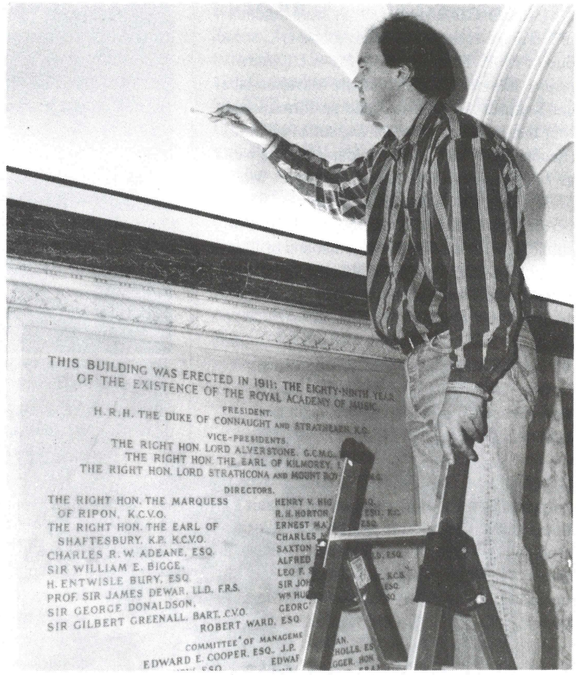
MUSIC IN THE WOMB - A follow-up

In a previous *Newsletter*, June Keyte (née Rowland-Matthews, 1963) wrote an article about her visit to Finland as the recipient of an award from the Churchill Fellowship. Barbara Young (née Hiller, 1977) read June's report and contacted her, and in the last issue of the *Newsletter* wrote an article on her own visit to Finland where she followed up many of June's contacts with musicians working with mothers and babies. Barbara's article in the *Newsletter* received much attention in the British press, with interviews on BBC Radio 4 *Woman's Hour*, an interview by Hilary Finch in *The Times* and an appearance on TV's *Richard and Judy*, among others. Barbara was also invited to give a talk at the Fnnish Institute on 8th February, drawing on her experience of running one of the first music projects for new babies in Great Britain. The talk, entitled *Your Baby Needs Music*, was chaired by Ms Soili Perkiö, a specialist in musical education for infants from the Sibelius Academy.

In August 1995 June Keyte was joined by Eve Halsey to co-ordinate a visit by choir trainers to Finland. June writes: "We studied with the very best of the world's choir conductors - children's, adults, amateur and professional choirs". Also on the tour were Llywela Harris (1951) and Barbara and Graham Garton (1956 & 1953, respectively).

June was thrilled when Barbara Young made her own plans and visited Jvyaskyla in middle Finland. She adds: "If any RAM past or present musician would like to contact a Finnish conductor wth a view to a visit, I'd be only too pleased to be of help regarding travel, accommodation and, of course, suggesting some superb conductors to contact. They would be most warmly welcomed in Finland".

Composer Roxanna Panufnik was also featured on *Woman's Hour* following the piece about her in the last *Newsletter*. She was taken into a couple of schools, and comments such as "she's sort of OK 'cos she likes road noises" and "I thought she would be more like Beethoven" were recorded by the children for broadcast.



When the present building opened in 1912, the Academy's foyer was decorated with ornate paintings with musical motives by the Danish artist Arild Rosencrantz. Knowledge of this came to light following a recent visit to the Academy by his great-niece. Wall-painting conservationist Stephen Paine is shown attempting to uncover a sample of the paintings - unfortunately there is no trace of them, and it seems that they must have been painted on canvas and applied to the walls, but removed shortly after the building opened, perhaps because they were thought to be too erotic

Photo Rita Castle

BUSH TELEGRAPH

Once again, thank you to all who have contributed. There has been a request from the USA for more "News from the 1960s". Young or old, please keep writing in. Next issue will be September 1996.

Jocelyn Abbott and Laura O'Gorman

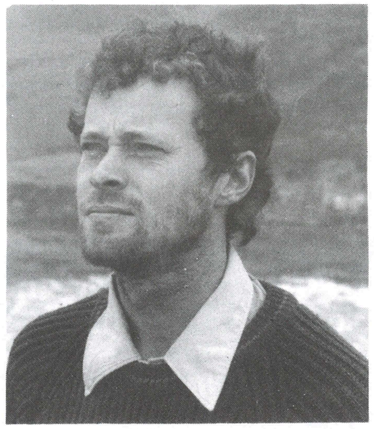
Pianists **JOCELYN ABBOTT** (1979) and **LAURA O'GORMAN** (1975), both students of Gordon Green, formed the Abbott O'Gorman duo in 1992. Their new CD, *Ravel à Quatre Mains*, has been released on the Meridian label and features the first recorded performances of four hands at one piano of *Daphnis et Chloé* (Second Suite) in their own adaptation, as well as *La Valse*, *Introduction and Allegro*, *Ma Mere l'Oye* and *Rapsodie Espagnole*. Their performance has been described as "beautifully subtle, sensitive, perfectly together and brilliantly executed". The CD is available through main recording sales outlets or directly through Jocelyn and Laura at 0171 720 8660.

MELISSA ALDER (1995), who is now singing with Glyndebourne Touring Opera, married horn player James Dickinson last September.

ROBERT ALDWINCKLE (1967) played the harpsichord in ten performances of Mozart's opera *Cosi fan tutte* this March at the Paris Opera with Jeffrey Tate conducting. This was the first production back at the magnificent old opera house, the Palais Garnier, since the opening of the new Opéra Bastille.

ELIZABETH ALTMAN (1969) is the director of the Leeds-based English Camerata, which came into being just before the Mozart Bicentennial Year and continues to present the high-quality concerts that are its hallmark, featuring soloists of the highest standing. The orchestra is seen as a valuable regional resource thanks to an education and outreach policy notable for its creative approach. It has a nucleus of about 24 players but can field up to 75 for major venues; its concerts to mark the opening of the Barbican Hall in York in 1991 with pianist Artur Pizarro, and the New Year's Day concerts in St George's Hall, Bradford, featured around 65 players. At a recent concert entitled *In Mozart's Time*, at the Cartwright Hall, Bradford in January, Elizabeth directed Piano Concerto in A K414 from the piano.

Examples of composer **PHILIP ARMSTRONG**'s (1983) acoustic and computer music can now be downloaded from the Internet at http://www.icf.de/Arcana/PhilipArmstrong.html or http://ourworld.compuserve.com/homepages/PhilipArmstrong. Philip will soon release his second CD of electroacoustic music channelled through the medium of *Planet Art Music*, which is a sonic manifestation of transcendent unified global consciousness. More information is available online.



Philip Armstrong

JANE BAILY (née **WALTER**, 1961) writes that on leaving the Academy she joined Drury Lane Theatre for the run of *Camelot*, then went into *Charlie Girl* at the Adelphi Theatre for the full London run, following which she performed in *Showboat* at the same theatre. This finished in the early '70s, and during this period she was also singing on Sundays at Lincoln's Inn Fields, All Souls Church and others, whilst arranging singers for society weddings and funerals. After retiring from theatre work, Jane went freelance doing several television operas with the Ambrosian Singers and also film work. She moved to Bexhill-on-Sea in 1980, where she taught the piano privately for 13 years.

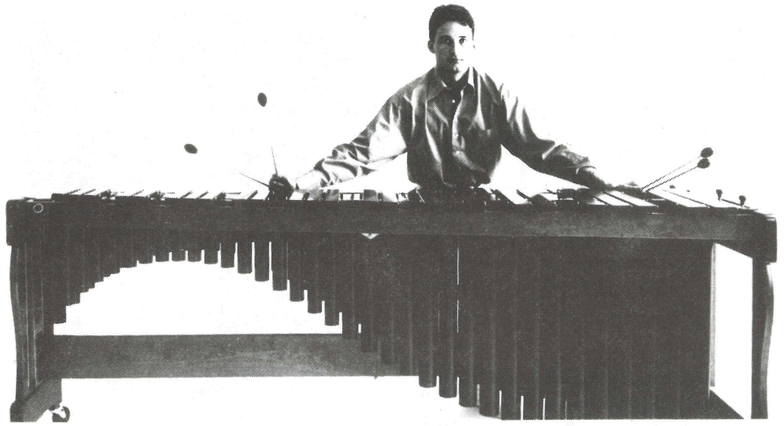
Dr **JANE BROWN** (née **BALLANTYNE** 1971) is now an anaesthetist and is living in Andover, Mass., USA.

Jane Baily

JOHN BANISTER (1989) writes that he is touring with *The Buddy Holly Story*, and understudying two lead parts, the roles of Ritchie Valens and Jerry Allison (Buddy Holly's drummer).

Following the success of last October's commission from **ADAM GORB** (1993), *Michael and All Angels*, which received its second performance on 18th February at St Marylebone Parish Church with funds provided by the Friends of St Marylebone Music, **PETER BARLEY** (1992), the director of music, has commissioned **RUTH BYRCHMORE** (1991) to write an anthem for later this year. It will be scored for choir, flute and organ, and will be given its first performance on Sunday 8th September at the choral Eucharist at 11.00am (this day is the church's Patronal Festival). All are welcome to attend. The flautist will be **KATHRYN THOMAS** (1995), and the choir will be directed by Peter. Previous composers asked to write for St Marylebone include **ANDREW GANT** (1993) and **SUSI LAURIE** (1994).

SOO BEER (née **BISHOP**, 1979) writes: "I pursued my career as a freelance trumpeter for some years before qualifying as a music therapist at the Guildhall School of Music and Drama. I followed this with a PGCE at Middlesex Polytechnic and taught for four years in London as a classroom music teacher. In 1990 I founded *Play-a-Round*, teaching music and drama to children aged 1-10 years. I've built up a huge local following (200+ pupils at present) and run workshops for arts centres and children's theatres, as well as children's party entertainments. I spend one morning each week at a speech and language unit for children aged 4-10 years, a challenging but rewarding experience - the power of music never fails to amaze me, and I've recently begun adjudicating as a member of the British Federation of Festivals. In July I was asked to compile a selection of traditional children's songs for publication in South Africa. I'm currently preparing a collection of my original material for the very young and continue to perform as a singer and trumpeter whenever possible. My two children, aged 8 and 6, are growing fast. My son, Dan, is about to start at the Centre for Young Musicians at Morley College, on tenor horn and violin and daughter Sarah sings loudly all the time, pitch approximate, but style superb.

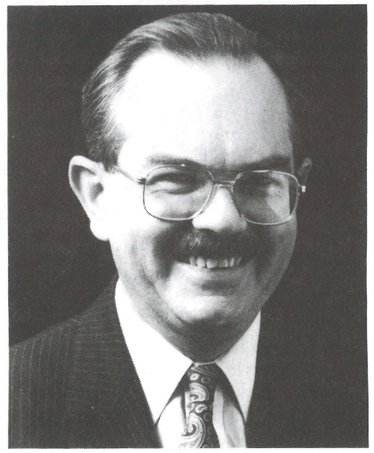


Colin Boyle Photo Malcolm Crowthers

My sister **LESLEY** (1979) continues her post as Principal French horn with the National Symphony Orchestra of Ireland, and my mother, **BETTY ROE** (1952), continues her busy career composing, performing, teaching and adjudicating all over the country. One look at her diary and I need a lie-down. It's impossible to believe that it's nearly 20 years since I began at the RAM - I don't feel any older; perhaps there's a moral there somewhere."

RICHARD BERRY (1995) has been invited to be the Guest International Soloist at the International Horn Festival in Oregon, USA, which will be held in mid-June. Richard is principal horn with the Bournemouth Sinfonietta.

After 15 years as a Cathedral organist and choirmaster (Birmingham Cathedral then Jerusalem), **HUBERT BEST** (1977) now works in the City as a media lawyer, seeing music from another angle; he protects performers' and composers' rights, advises them about commercial issues, and has rescued a few musical careers from financial disaster through the courts. He still plays the organ and last year gave recitals in Sweden, Switzerland, Germany, Israel and South Africa.



Hubert Best

Composer **HOWARD BLAKE**'s (1960) one-act comic opera *The Station* was performed by the Jigsaw Music Theatre at the Purcell Room last September, with further performances planned for this year. Gothenburg Ballet's hugely successful production of *The Snowman Ballet* was revived for 20 performances over Christmas and the New Year, and a new three-act ballet, *Eva*, commissioned by Gothenburg Opera, was premiered in March in their newly built theatre. The ballet features sections of Howard's highly acclaimed Violin Concerto and the oratorio *Benedictus*,as well as a large amount of new material. The production includes a full stage chorus, a large symphony orchestra and dancing cast of over 50.

Marimbist **COLIN BOYLE** (1990) was highly lauded by the national press after his performance in the Park Lane Group Young Artists New Year Series. Critic Michael White wrote in *The Independent* - "Of the performances I heard the most immediately engaging came from Colin Boyle, a marimba player of extreme finesse and subtlety who came closer than anyone ever has to persuading me that the marimba is a viable solo instrument with the expressive and tonal diversity to sustain a programme by itself". Following his BBC Young Artist recital from the National Portrait Gallery and his first solo broadcast for BBC Radio 3, subsequent recitals have included Leeds, Liverpool, St Andrew's and Dundee Universities, cable television and many recitals on the Countess of Munster Musical Trust recital scheme. Colin was also a winner of London's prestigious Portobello Concert Series in 1994. Future engagements include a concert for the Manchester Midday Concert Series in the new concert hall, as well as an invitation from His Excellency the Guatamalan Ambassador to appear at the Guatamalan Festival in Brussels later this year. Colin can be contacted on the Internet on his home page http://www.users.dircon.co.uk/~rimbal/.

PAULINE BRANDSTATTER (née **ELMITT**, 1953) retired last year from the Opera House Orchestra in Zurich, where she worked for 32 years as a violinist. Pauline was a pupil of Frederick Grinke from 1948-53.

Flautist **LAWRENCE BYNG** (1988) has gone to America for a period and is playing with the New England Philharmonic, an amateur orchestra, whilst working in computers.

In recent productions at the English National Opera, soprano **LESLEY GARRETT** (1979) sang the role of Vivette, **ROSEMARY ASHE** (1974) that of Zou Zou (at the same time singing in the West End production of *Oliver!*) and **CHRISTOPHER BOOTH-JONES** (1972) Monsieur Le Baron in *La Belle Vivette* (an adaptation of *La Belle Helene*). He also sang Melot in *Tristan & Isolde* and the Mandarin in *Turandot*; **ELIZABETH WOOLLETT** (1983) sang Leila in *The Pearl Fishers* and Fiordiligi in *Cosi fan tutte*, **DAVID RENDALL** (1973), Cavaradossi, and **RICHARD ANGAS** (1965) Angelotti, in *Tosca;* **CLAIRE POWELL** (1976) sang the title role in *Carmen*, **RICHARD HICKOX** (1967) conducted *Rusalka*, **ANDREW WATTS** (1991) and **MARK LE BROCQ** (1991) delighted audiences in *The Fairy Queen* and **JEAN RIGBY** (1981) sang Rosina in *The Barber of Seville* with **RICHARD ANGAS** as Don Basilio. **LESLEY GARRETT**'s new CD, *Softly, as in a Morning Sunrise*, includes *Il Sonno Innocente* from the film *The Innocent Sleep*, which opened at the end of January, *A Chambre Separée* and *Simple Gifts* (Silva Screen Records). Lesley also "pressed the button" for the National Lottery draw on

Counter tenor Andrew Watts (left) and tenor Mark Le Brocq (right) pictured with other members of the cast during the recent English National Opera production of Purcell's *The Fairy Queen* Photo Laurie Lewis

BBCTV for one of the multi-million pound prize draws.

JOHN BACON (1952) writes: "During 30 years of life on the music staffs of the Royal Opera House, Glyndebourne and the Australian Opera, I worked closely with many of the world's great conductors, producers and singers. I now enjoy being a professor at the Guildhall School of Music and Drama, teaching and aiding the singers of the future. It is fulfilling watching so many young artists blossoming on the international scene. As a result of some frustration 20 years ago, I developed Parkinson's Disease. But thanks to a variety of alternative therapies - Alexander Technique, meditation, reflexology and cosmic (spiritual) healing, I am in miraculous remission. Positive attitudes and the power of the mind are our guidelines."

News from Bedford High School where there are several alumni on the music staff. **STEVE WESTON** (1974) is head of instrumental teaching. He continues to compose and recently had a first performance of *Those Hardy Sons of Earth*, a setting of words by William Cowper, given during National Tree Week by Kettering Camerata. **SALLY ODOM** (née **BOOTH**, 1976) teaches piano and theory and has been in the department since 1979 when she married and moved to Bedford, having been assistant music mistress at Cobham Hall, Kent. Sally is involved in musical life in Bedford, including committee work for both Bedford Music Club and Bedfordshire Music Festival. **DOMINIC LEITNER** (1986) teaches guitar and electronic music and is currently working for an MSc in electronic composition at the University of Hertfordshire. A recent retirement from the department is **DENISE CAVETT** (née **LEGG**, 1950), who taught piano there for 14 years. Since leaving the RAM, cello and piano teacher **ELSPETH ATTWOOD** (1980) has given four recitals at the Purcell Room, as well as concerts and broadcasts elsewhere in England and Scotland, and visits to Europe as principal cello with a chamber orchestra and choir. Her interests include walking, mountaineering and running, and she put her less energetic alumni colleagues to shame in 1991 when she completed the London Marathon. 1995 was also an eventful year for **HELENA BIDDER** (née **BREWIN**, 1993) - not only did she obtain a PGCE from Cambridge, but she also married. Helena teaches oboe and is doing freelance work with her own trio. **TESSA WOOD** (née **ORMANDY**, 1969), like Helena, did a postgraduate course at the RAM and was also a student in the Junior Department, and is a busy piano teacher and accompanist in and around Bedford, including for dance classes. **CATHERINE RATTRAY**, currently studying at the RAM, is in her first term teaching brass, and the staff hope she will enjoy her time in their very happy department.

Cellist **NICOLA BAXTER** (1994) and pianist **REBECCA WOOLCOCK** (a postgraduate in September 1996) recently performed at the National Portrait Gallery as part of the BBC Young Artists Forum Series. Their concert was broadcast on Radio 3 last November and they have been accepted on to the panel of *Live Music Now!*

Nicola Baxter and Rebecca Woolcock

ADRIAN BROWN (1972) conducted three national institutions in 1995. As well as working with the National Youth Orchestra, concerts with the National Youth Wind Orchestra and the Philharmonia Chorus, and two performances with the National Children's Chamber Orchestra, he toured the Czech Republic with Stoneleigh Youth Orchestra.

Composer **CHRISTOPHER BROWN** (1967), who is a professor of composition at the RAM, writes: "For my two years as a post-graduate student at the RAM I had the good fortune to share accommodation with **PETER CROPPER** (1967) and **PETER WORRALL** (1967). With Pete W. practising concertos in one room and Pete C. urging the embryonic **LINDSAY STRING QUARTET** through their paces in another, finding the necessary peace to pen my latest opus was not always easy, but we nevertheless made a well-matched triumvirate, enjoying each other's company socially as well as musically. We have remained good friends ever since, and now, 30 years on, we can share the pride we all feel in watching our first-borns progress through the Academy together. **SHARON WORRALL** and **MARTIN CROPPER** are following in their fathers' footsteps - Sharon is a second-year cellist studying with **DAVID STRANGE** (whose sons, cellist **ALASDAIR** and violist **ANDREW** are at the RAM), and Martin started in September 1995, studying violin with **HOWARD DAVIS** (whose son, **OLIVER** (1994) is featured on page 29). My daughter **RACHEL BROWN** is the oldest, now in her 5th year, "doing her own thing" - baroque trumpet and cornet. Her period instrument ensemble QuintEssential is increasingly in demand, but she occasionally gets the chance to perform some of my music, most recently in a recording of my Christmas music, when she put the trumpet aside in favour of her other instrument, the viola. I doubt that the three will end up in the same digs, but it is extremely satisfying to see them here together, cementing further their parents' links with the Academy."

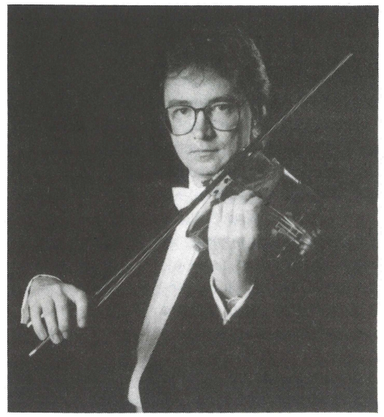
BERYL BRIER (now **BURGESS**, 1962) has since 1985 trained and directed an a capella group of singers, Cantus, who entertain in old folks' homes, pubs, masonic lodges, churches and other venues in and around Huddersfield. Fees are kept low, so the group is very busy, and their aim is to maintain children in education in Africa through the Save the Children Fund. They have already sponsored two boys to the end of their secondary education; one in the Gambia (Bakari) and one at the Starehe Boys' Centre in Nairobi, Kenya. They are currently caring for their third boy at Starebe. Mr Burgess writes that "it is such a pleasure to receive the boys' letters and hear of their successes both in school and in the outside world - their gratitude is humbling."

FRANCIS BURT (1951) is this year a featured composer in the Viennese contemporary music festival Wien Modern. After leaving the Academy in 1951, Francis Burt studied with Boris Blacher in Berlin. He is also currently Ordentlicker Hochschulprofessor for Composition at the Hochschule fur Musik and Darstellende Kunst in Vienna.

JUDITH BURTON is a tutor at the Royal Northern College of Music. She also teaches for the Junior Department of the Royal College of Music and is a distinguished private teacher. Since serving as Warden of the Private Teachers' Section of the Incorporated Society of Musicians in 1990-91, she has developed a special interest in instrumental teacher training. Besides working as tutor for the Associated Board's Centenary Travel Award Training Scheme, she is also an instigator and adviser for the Diploma Course for Instrumental Teachers being organised jointly by the ISM and Reading University. She frequently gives masterclasses, workshops and seminars on all aspects of teaching and performance and has recently returned from an extensive tour of Malaysia and Singapore, where she conducted seminars for the Associated Board's Educational Support Programme for South East Asia.

Ian Caddy

Bass-baritone **IAN CADDY** (1970), one of the few specialists in baroque gesture and staging, taught at a workshop in Acting Techniques for Singers in Vienna at the end of September last, based around Mozart's *Die Zauberflote*. His two colleagues were Margit Legler, from the Musikhochscule in Vienna, and conductor, musicologist and pianist Reinhold Kubik. Ian adjudicated the recent Helen Eames Early Music Singing Prize at the Academy.



Timothy Callaghan

Violinist **TIMOTHY CALLAGHAN** (1976) has been appointed head of strings at the famous Blue Coat School, Christ's Hospital, Horsham. This exciting and challenging post involves developing Christ's Hospital as a centre of excellence for pupils at the school and also young musicians in the wider community. In 1991 Tim founded "Strings in Sussex", two string orchestras and chamber music groups for young string players. Under his direction the groups have continued to flourish and in 1995 they toured Denmark. He continues to be a busy freelance player combining work as a recitalist and chamber musician, and is in demand as an orchestral leader - he also manages to find some time to spend with his wife and three sons at home in West Sussex.

Violist **HELEN CALLUS** (1990), a former student, teaching assistant and teaching associate to Paul Coletti, will begin work this autumn as a member of Concerto Soloists, Philadelphia's resident chamber orchestra, in the USA. Earlier in the year Helen was awarded the memorial prize in the Greek Women's University Club Competition in Chicago. After returning from a summer position as a member of the viola faculty at the Encore Music Festival, Pa., she was invited back to the Topeka Music Festival in Kansas, where she was originally asked to replace famed violist Donald McInnes last year. At this festival she had the honour of performing chamber music with major artists from Marlboro, Aspen and Bridgehampton Festivals, and also with members of the the Boston, Chicago, Pittsburgh and Metropolitan Opera Orchestras. Helen has also been asked to appear as guest violist with the Maia Quartet, graduate quartet-in-residence at the Juilliard School this autumn, whilst remaining an Artist Diploma student at the Peabody Institute, studying with Victoria Chiang.

After a busy summer giving solo harpsichord recitals around the country, including Edinburgh and Ryedale Festivals, **PENELOPE CAVE** (1974) has recently been performing with the chamber groups Kontraste and Nieuw Baroque, for music clubs in England and Wales. The new Naxos recording of Martinu's flute and chamber works was released in time for Christmas, in which flautist Martin Feinstein is joined by both Penelope and **ALAN BROWN** (1975), piano. Penelope continues to take the Morley College harpsichord class and is booked to give harpsichord weekend courses at Fittleworth in May and November (01798 865306), Benslow in June (01462 459446) and Jackdaws (01373 812383) in October.

TOM CLARKE (1971), who works so hard to promote young musicians in Bath, writes that The Young Recital Artists Society has changed its name to The Bath Recital Artists Trust. The charity's objectives are to promote, maintain, improve and advance public education by the encouragement of music in Bath. A grant of £1500 was made by the Bath City Council to organise three concerts in autumn/winter, and two children's concerts.

Composer **NIGEL CLARKE** (1987), who has the huge task of administering the Academy's Film Music Festival (see *Diary of Events*), and is tutor in composition and contemporary music at the RAM, is also the composer-in-residence to Black Dyke Mills Band, who premiered his latest piece at the BBC Festival of Brass final concert on 25th February in Manchester Town Hall. *Pendle Witches*, written in close collaboration with the band, demonstrates their strengths and challenges their technique. Nigel recently featured in the January issue of *The British Bandsman.*

Helen Callus

JUNE D. CLARK (1955) now lives in Cumbria with her writer husband, David Pepin. She has two sons, Tom (23), a paraplegic after a car accident in 1993, and Nicolas (26), a lecturer at Portsmouth University and in his spare time a counter-tenor in Winchester Cathedral Choir. On leaving the RAM June became accompanist to many singers and choirs, at the Watford School of Music and at the Guildhall, whilst also running a large private piano teaching practice in St Albans. Together with **JOHN ROSE** (1953) she formed the St Albans Chamber Choir in 1958, whilst also carving a career as a young composer, with many published educational piano pieces and songs. Her carol *Let Us Light a Candle to the Christ Child* was recorded by St Albans Cathedral Choir, and in 1979 her Cantata *The Hill of Flowers* (libretto by David Pepin) was performed by June with Joan Ryall (piano duet) and tenor Rogers Covey Crump at the St Michael's Arts Festival in St Albans. Many of her educational works have been set for music festivals, both at home and abroad. From 1957 to 1990 June was in partnership as a two-piano duo with Joan Ryall, with many BBC broadcasts and international concerts to their credit. In 1967 they won the First Prize in the International Competition for Interpreters of Contemporary Music held at Utrecht, and were also awarded a special prize for the best interpretation of a contemporary Dutch work. The partnership came to a premature end in 1990 on the tragic accidental death of Joan. In 1983 June founded the Clark School of Music Theory with correspondence students from all over the world, and in 1986 the St Albans Pianoforte School, which specialised in group tuition and duet and two-piano playing. Semi-retired now, she has founded the Pennine Parnassus Music Club in Cumbria, which encourages piano duos, singing and poetry reading. She accompanies her son Nicholas whenever he gives recitals, and this summer hopes to run some one/two day courses for duo pianists at her home. For information please write to Howhill, Garrigill, Alston, Cumbria CA9 3DF.

After two busy years working in New Zealand, firstly as assistant director of music at Wellington Cathedral and then as acting director of music at Auckland Cathedral, **ROBERT COSTIN** (1990) returned to the UK in June 1995. He is presently assistant director of music at Blackburn Cathedral. As well as his duties at the Cathedral, he has played continuo with the Northern Chamber Orchestra and is a regular organist for the BBC *Daily Service*.

FARQUHARSON COUSINS (1939), author of *On Playing the Horn* (2nd edition, Caron, 1992) writes "over half a century ago I sat alongside Dennis Brain in the Duke's Hall, Sir Henry Wood conducting. Halcyon days - with Dennis's father, Aubrey, as our mentor. We all played French horns in F - the large-bored B flat German horn had yet to dominate (with Aubrey Brain ... never!!). The glorious world of symphonic music was opening up a career which beckoned. After World War 1, in the course of 25 years in the 'hot seat' (provinces and overseas), there came the customary opportunity for concerto-playing, but for sheer joy and musical satisfaction nothing could match the established repertoire annual cycle of Brahms, Dvorak, Tchaikovsky, Sibelius et al (Mozart and Beethoven no less, except that as every hornplayer knows, the technical demands involved tend to absorb the attention!). In retirement, at 79, I still play the horn as a hobby. I also write. Of my three unpublished novels, one is called *Deadly Conductors* - a *whodunnit* (an imaginary orchestra employs guest conductors ... the truly bad ones have a suspiciously high 'accident' rate. Scotland Yard suspects the horn section - perish the thought). Looking back to the RAM days, I bear one

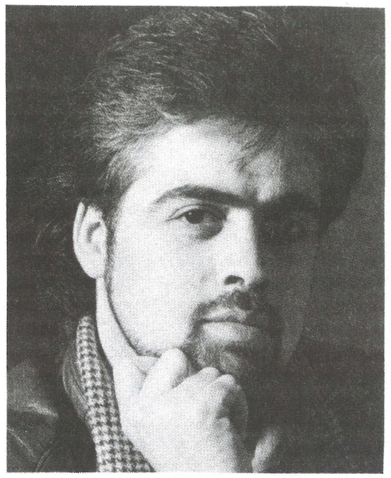
everlasting regret: I neglected the piano, despite the urgings of my splendid professor, Denis Matthews. Young readers of this folly take serious note: the keyboard is your entre to an incalculable wealth of musical knowledge and useful practical pleasure."

Keen followers of TV's *Heartbeat* will have cried in front of the television whilst noting the untimely death during childbirth of policeman Nick's wife Kate, played by ex-RAM flautist **NIAMH CUSACK** (1980).

DOMINY CLEMENTS (1987) writes from The Netherlands. In 1995 he took on the joint directorship of the salon quintet Sofa since it reformed after its great "July Crisis". Dominy's string quartet was performed by the Emperor Quartet at the 1995 Cheltenham Festival, but since performances of his works were otherwise "as thin on the ground as summer rain in Yorkshire", Dominy has had to rethink his strategy, and he actually went out a few times at the end of last year. These forays into the angry outside world have resulted in the formation of a new ensemble W.O.R.M exclusively to perform the work of himself and colleague Marion de Last. A new collaboration with vocal-dancer Patricia Bardi has resulted in one radio broadcast to date and some exotic ideas for projects for next year. His newest orchestral work, *The Gnostic Ogdoads*, will have been performed and recorded for radio in February, and his violin sonata *Four Aeolian Mutations* will be performed at the Doelen in Rotterdam in May. "All this and 15 seconds of improvisation on the Internet, and what more could a man desire", says Dominy, who has lived for such an extended period in The Netherlands that he has almost forgotten how to speak English. "It long be won't now", he said yesterday.

The on-stage orchestra for the Royal Opera House production of Alexander Goehr's *Arianna* included violinist **ADRIAN REED** (1971), violist **JOHN BREARLEY** (1961), trombonist **HAROLD NASH** (1951), guitarist **DANIEL THOMAS** (1989) and **SHELAGH SUTHERLAND** (1974), keyboards. The cast included **CHRISTOPHER VENTRIS** (formerly **BAKER**, 1988) and baritone **DAVID WILSON-JOHNSON** (1979).

RUPERT D'CRUZE (1988) is director of the Talbot Lampson Choral School, and will be joined by Richard Shaw and **PHILIPPA HYDE** (1993) at their next residential course later this year. The TL Choral School, as it has become known, was founded in 1933 to help amateur conductors/choral directors and accompanists of choirs by providing expert tuition. Tutors over the years have included Sir Adrian Boult, Dr Reginald Jacques, Antony Hopkins and Sir David Willcocks. Under Rupert's direction, its aims have widened to include educational programmes for those who also sing in choirs of all types, as well as those who direct and play for them. This year's course, at the University of Greenwich, takes place from 29th August-1st September. Further details from Rupert (phone/fax 01962 867682 or



Rupert D'Cruze

from the Secretary, 18 Amersham Court, Craneswater Park, Southsea, Hants. PO4 0NX)

Gilgamesh is an opera by soprano **AMANDA DEAN** (1992), based on the Babylonian legends of King Gilgamesh. It received performances at City of London School for Girls in November 1995.

Junior Academy professor James Diack reports the sad death of his mother, **CONSTANCE ISOBEL (ELIZABETH) DIACK** (née **LOXTON**), at the age of 92. Elizabeth, as she was known, was a student at the RAM in 1921-23 and was a piano teacher for many years, most recently at Arnold House in St John's Wood, where she taught up to 50 pupils a week. She also particularly enjoyed news of James Diack's Junior Academy students and their various concerts.

Pianist **JAMES DICK** (1965) has recorded Rachmaninoff's *Rhapsody on a Theme of Paganini* with conductor Eiji Oue and Tchaikovsky Symphony No 4 in F minor for the 25th anniversary recording of the International Festival Institute at Round Top, Texas. James, who studied with Sir Clifford Curzon and was awarded two Fulbright Fellowships for study at the RAM, was awarded the Insignia of Knight of Arts and Letters, one of the highest marks of honour bestowed by the French Ministry of Culture. In 1971 he established the summer academy for advanced musical studies in the historic restoration village of Round Top, Texas, which is considered one of the foremost in the USA and attracts talented young musicians from throughout the US and abroad for intensive study with a distinguished international faculty.

Lord **GAWAIN** (1971) and **NICOLETTE DOUGLAS** (née **EUSTACE**, 1970), having produced and brought up six children, are now resuming their piano duo recitals. They specialise in the works of York Bowen and played in the Mananan Festival in January 1996. Gawain also plays a good deal of Chopin and Liszt, and usually includes a short solo spot in their duo recitals.

RUTH EDEN (née **POCOCK**, 1957) taught music full-time for three years after leaving the Academy. She left to have a family of four daughters, all of whom she taught to play the piano and one of them the flute. On and off over the years she has taught privately with accompanying and conducting choirs. She has also worked as a supply teacher, and adjudicated the recorder and woodwind classes at the Trowbridge and West Wiltshire Festival in 1994. At present she has many piano and flute pupils both at home and in a school, and was for a term rehearsal pianist for the South Petherton Choral Society. Ruth took up the organ some years ago, so is also an itinerant church organist.

J. VICENT EGEA (1991), who studied on the postgraduate conducting course, writes from Cocentaina, Spain, with news that he has won the Young European Composer Competition organised by BPOIL S.A. He was invited to a two-week seminar held by 13 winning composers from the European Community countries, and also conducted a premiere in Leipzig. Several of his own works have been recorded on CD.

EVE EGOYAN (1989) writes from Canada where she freelances as a concert pianist and specialises in the performance of contemporary music, including works by British composers Howard Skempton, Michael Finnissy and Judith Weir. Commissions for works written for Eve have been received from the Canada Council and the Canadian Broadcasting Corporation. She is featured on a CD, has recently recorded at the CBC Glenn Gould studio for broadcast, and performed in Japan at the end of 1995.

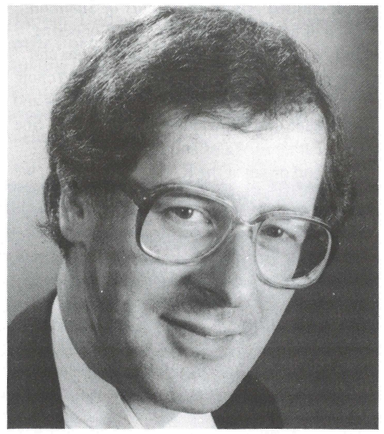
Diana Levitas, Kate Elmitt and Catherine Wilmers

KATE (MAVIS) ELMITT (1955) is continuing to work with various friends, taking the *Magic Music Bus*, a Cavatina Production, with **HILARY FISHER** (1977) and **CECILIA FONTES** (1990) into schools all over the UK, and giving recitals with **JOHN RAILTON** (1949) in the west country this spring. She has recently formed a piano trio, *Cantilena* with Diana Levitas and cellist **CATHERINE WILMERS** (1974), offering unusual and attractive programmes of music, including one solely of works by women composers. Allowed her sense of humour free rein, she is also performing as part of the Fun Factory with new

husband Bob Wilkins, who is a professiional storyteller. The Fun Factory specialises in children's programmes and light-hearted season events for all the family. Each year Kate's pupils appear in "national" concerts devoted to the music of one region. This year they "visited" America in March and Eastern Europe in the autumn (on Kate's return from examining in Hong Kong), while nine pupils will be playing concerto movements with Kerry Camden conducting the Letchworth Sinfonia in the forthcoming Concerto Bonanza, also an annual event.

MARTIN FIELD (1993) and **RACHEL SIMMS** (1995) are on trial for the contrabassoon position with the Halle Orchestra.

THERESA FINZI (1957) writes: "Since leaving the RAM I have done a fair amount of period instrument playing and also modern solo work, but since getting married to Kevin Lee in 1988 I have stuck almost exclusively to teaching. I now teach at Dunhurst and Danannie (Bedales' prep and pre-prep schools), Elstree, Brockhurst and Inhurst Schools, as well as privately, and love every minute of it. Kevin and I are hoping to adopt a child (from China), although there are billions of social service requirements to meet first. We manage to find time to practice Aikido and fit in a fair amount of travelling."



Nigel Foster Photo Robert Carpenter Turner

NIGEL FOSTER (1986), piano accompanist, had a very busy year in 1995 with over 60 concerts throughout the UK and in Spain (with Marina Tafur, soprano) and Ireland with Ruti Halvani, mezzo). Broadcasts have included song recitals on French Radio with Ruth Peel, mezzo, and BBC Radio Oxford and S4C Welsh TV with Jeremy Huw Williams, baritone. Nigel has given performances at the Fairfield Halls, Croydon; St David's Hall, Cardiff and festivals including Ludlow, Newport, Abbotsbury and Machynlleth, where he gave the premiere of *Tymhoran*, a new song-cycle by Alun Hoddinott. He was also the vocal course accompanist for Horst Günter's masterclasses at the Brereton International Music Symposium. In 1996 plans include performances in France, Belgium, Hungary and Belorussia, as well as all over the UK, including a Wigmore Hall recital, as part of the National Federation of Music

Catherine Geach and friends

Societies Artist Scheme. A new CD of English and Welsh songs with Jeremy Huw Williams is being released in February (Ad Lib Records).

EMMA FERRAND (1971) writes that two trips abroad have made the past year memorable - the first to the USA on an exchange professorship, and secondly in January 1996 to South Africa as a jury member for the Unisa Transnet International String Competition. With the Deakin Piano Trio, Emma has recently recorded the complete piano chamber music of Parry and premiered the G major Trio at their Wigmore Hall recital last October.

AMELIA FREEDMAN (1964), founder of the Nash Ensemble, has been appointed director of music at London's South Bank Centre.

EDWARD GARDEN (1954) has retired after 18 years as professor and head of the music department at Sheffield University, during which time the department has become one of the best in the country with a high research rating and a teaching assessment of "excellent". His jointly-edited book of correspondence between Tchaikovsky and Nadezhda von Meck has recently been published by Oxford University Press, and his Master Musicians book of Tchaikovsky has gone into a new edition. He continues to live in Sheffield, but now also has a highland home in the North of Scotland, at which he would be delighed to welcome old (and new) friends.

On February 7th **ADAM GORB**'s work *Kol Simcha* received its theatre premiere at the Theatre Royal Brighton with the Rambert Dance Company. The choreographer was Didy Veldman and the instrumental ensemble was conducted by **MARK STEPHENSON** (1980), director of London Musici. The piece has entered the repertoire of the Rambert Dance Company and will be touring the UK during 1996. It has also been filmed for Danish Television. Other recent performances include *Harps of Gold* for five harps at the Wigmore Hall (see page 6) and *Prelude, Interlude and Postlude* for piano at the Institute for Contemporary Arts, which was broadcast on BBC Radio 3 performed by **PHILIP MEAD** (1971). Commissions for 1996 include two works for symphonic wind ensemble, a euphonium concerto and a work for Thomas Bowes and **ELEANOR ALBERGA** (1975) (violin and piano) to be premiered at the Spitalfields Festival.

PETER GOULD (1974) is to make his second recording of Christmas carols with Derby Cathedral and will also include his two youth choirs for the first time. The Cathedral Choir had a successful visit to Canterbury Cathedral last October singing services there, and this year is planning visits to other southern cathedrals. Peter now also teaches GCSE and A-level music in Derby High School for Girls, in addition to teaching in four other local schools.

Violinist **CATHERINE GEACH**, who left the Academy in 1991, studied Khmer language privately at the School of Oriental and African Studies at London University, and also studied Khmer and Thai music with Cambodian refugees. She worked as a professor of violin from 1991-94 at the Royal University of Fine Arts in Phnom Penh, Cambodia, and during this time she set up a project to restore traditional Khmer music after the war, and also a therapy project with war-disabled soldiers. In 1993 she set up the Khmer Cultural Development Institute, a non-governmental humanitarian organisation which was legalised by King Sihanouk through the United Nations. In 1993 she also made some of the first research recordings of the music and culture of the hill tribes of North-Eastern Cambodian, and in 1994 constructed a school for orphaned and handicapped children in Kanpot Province, a mountainous Khmer Rouge-controlled province. The school has a curriculum of traditional Khmer music, academic education, and provides food, clothing, housing and medicine for the children. She lives at the school with them. She regularly performs on Cambodian musical instruments and made a recording for Australian television in 1994 on the Tro Sau instrument, and is also a classical dancer and studies and performs Cambodian classical dance. Catherine is also a lecturer and member of the European Seminar of Ethnomusicology and has given lectures in Barcelona, Rotterdam, Leiden and Amsterdam. She has featured on the BBC World Service and National Canadian Radio and for the

National Film Board of Canada, and recently made a documentary and violin recording for the BBC World Service. She was recently awarded a cultural prize by UNESCO for her organisation's work towards culture this decade, and was, in 1990, awarded the Bernard Brett Peace Bequest for her report on war and mines in Cambodia.

ALAN and **CHRISTINE GRIGGS** (1967 & 68), who returned from South Africa last year, are busy establishing teaching and performing careers. Alan has been appointed to the Northamptonshire Music Service based at the Daventry Music Centre, and Christine has been kept busy teaching for Berkshire Music Services as well as in Northamptonshire.

DAVID GRUNDY writes: "I was at the RAM from 1953-59, with a two year interruption for National Service, studying with Patrick Cory (piano), Norman Demuth and then Eric Thiman (composition) and Douglas Hawkridge (organ). There is in the the RAM Library, I think, my book on the Yorkshire Symphony Orchestra *(The Glorious Experiment, 1947-55)*, whose founder and conductor was the late Maurice Miles, former professor of conducting at the RAM. I keep in touch, sadly too infrequently, with RAM colleagues **TED DARLING** (1955) and his wife **URSULA CONNORS** (1958), both singers, and I recently met my old school friend **JOHN WAKEFIELD** (Ted Darling's younger brother), now in charge of opera at Trinity College. I have lived in Shropshire since 1971 and Shrewsbury since 1976, where I am (now) semi-retired as head of music at the sixth form college and where I have had the privilege of waving the baton for a number of years over the town's choral and orchestral societies."

DOMINIC HARLAN (1994) won the Birmingham Accompanist of the Year Award for 1995, and will be giving concerts throughout the UK.

LLYWELA HARRIS (1951) writes that after a lifetime's association with the music of Abbots Bromley (School of St Mary and St Anne), first as head of chapel music and then as director of music, she was appointed warden and director of studies of the Royal School of Church Music at Addington Palace. Now, having retired home to Wales, she has taken on the administration of the annual St David's Cathedral Music Festival, and continues her work for the RSCM and the FCM.

TREVOR FORD (1976) has recently joined the Council of the Royal College of Organists and was subsequently elected to serve on its Executive Committee. Trevor has also been elected treasurer of the Incorporated Society of Musicians with effect from April 1966. In January 1996 he was appointed a professor at the Guildhall School of Music and Drama where he is responsible for the music administration course. The third edition of his invaluable book, *The Musician's Handbook*, is due for publication shortly (Rhinegold). Last year Trevor was heard on Radio 4's *Comparing Notes* with Richard Baker, being interviewed in his capacity as an orchestral fixer.

After leaving the RAM, **MARGARET GIOANNI** (née **HESTER**, 1987) taught for two years in Blackburn and then decided to do a BA in French Studies at Lancaster University. She is now married to Serge and has two children, Megan (2) and Emma (six months), and lives in St Maxime on the Cote d'Azur, which is on the Gulf of St Tropez. Her husband is a physiotherapist and she fills in her time as a housewife, teaching English for the local Chamber of Commerce and cooking those lovely Provencal dishes (not to mention le vin!).

Tiong-Eng Goh

Flautist **TIONG-ENG GOH** (1994) writes from The Flute Studio in Singapore, where he is also continuing his research in neglected repertoire for the flute. Future performing engagements include a series of concert tours to Taiwan, Hong Kong, Korea, Japan, Australia and the UK. He is now playing on a 14K gold flute especially handcrafted by Shuichi Tanaka of the Altus Flute Company in Japan. Recent CD releases include *La Flute Romantique* with pianist **YOU-CHIUNG LIN** (1995) and *A French Collection* - music for flute and harp, both discs currently available from The Flute Studio, PO Box 69, Taman Warna, Singapore 912733. You-Chiung gained the 1995 Croydon Symphony Orchestra Soloist Award and gave a highly successful performance at Fairfield Halls with the CSO in the 75th Anniversary Concert, and was also invited to perform with the newly former Corinthian Chamber Orchestra in November 1995. As first concerto prizewinner of the Kent summer course for Advanced Pianists 1995, she will be performing Gershwin's *Rhapsody in Blue* with the Orchestra of St John's Smith Square in July 1996. The reviewer of her Croydon concert in the Croydon Advertiser said "A masterly performance of Liszt's Piano Concerto No 1 ... she had the strength to thunder out the opening maestoso passages and the dexterity to accelerate the finale to an exciting close, but she was also able to provide the essential contrast, generating a lyrical fluency".

DAVID GEDGE (1962) completes 30 years as organist and choirmaster of Brecon Cathedral in April 1996, as does his wife **HAZEL DAVIES** (1962), as assistant organist - the longest-serving husband and wife team in the cathedral organist business!

KYLA GREENBAUM-CROWCROFT wrote the music for *The Holocaust Trilogy*, three plays presented at The New End Theatre in Hampstead - *Theresa, A Dead Woman on Holiday* and *The Dybbuk*. ALEXANDRA VALAVELSKY, who attended the Academy as **SANDRA YARON**, presented a Cabaret by Candlelight during the performances, with songs by Weill, Eisler and Gershwin.

JANE GRIFFITHS (née **BRYAN**, 1965) is practising as a McTimoney Chiropractor at the Back in Tune Clinic in Finchley, where husband **GRAHAM** (1961-65) teaches Alexander Technique as well as at the RAM. For enquiries about either at student rates, phone 0181 371 0522.

JUDITH BAILEY (1963) writes: "Friends of **CHRISTINE GUY** (née **GOLLOP**, 1963), are sad to report the death of Christine in September 1995 following a brave battle against cancer. Christine and her husband made their home in the Shetland Islands where Christine made the most of her many and varied talents bringing music to the Islands and developing and nurturing the musical interests of her many pupils. Latterly she brought this together in a book entitled *Songs and Sights of Shetland*. Much of her work there was of a pioneering kind - extending to theatrical productions and travelling abroad with her newly founded choir. Christine worked hard for several charities and was a keen and knowledgeable naturalist. She was a native of Wales and studied the harp, piano and organ at the RAM. As students, we loved her exuberance and her zest for life, and her lovely sense of humour. She will be much missed by all who knew her."

Tuba player **ROBIN HAGGART** (1995) is on trial with the Royal Liverpool Philharmonic Orchestra and joined them on their February tour of the USA from Florida to New York, with conductor Carl Davis. Robin has formed a duo with soprano **RACHEL MILLS** (1994) called Bell Canto, and they gave a recital at Fairfield Halls, Croydon on 26th March as part of Robin's award of the Dorothy Grinstead Memorial Prize.

Composer Jonathan Lloyd's violin concerto contained a part for guitar duo especially written for **RICHARD HAND** (1984) and **TOM DUPRE** (1982). The work, with the duo playing classical, electric and 12-string guitars, was premiered at Aldeburgh by the Philharmonia Orchestra with Ernst Kovacic as soloist. The duo appear on a CD of music by Barry Mills and have recorded all of Carey Blyton's solo and duo guitar music for an Apollo CD as well as releasing a CD of their own transcriptions for two guitars of works by Scarlatti, Granados, Grieg, Satie, Debussy and Bartok, entitled *Lyric Pieces* and available directly from Richard Tel/Fax 0171 724 3806 (*guaranteed enjoyable listening whilst writing this issue of the Newsletter - JS*)

Soprano **GILLIAN HUMPHREYS** (1963) has travelled to Australia, Japan, China and Hawaii giving concerts, lectures and producing gala programmes for the Concordia Theatre Company. The Concordia Foundation was formed earlier this year which sponsored a 17-day concert tour for the Cantorino Children's Choir from Zalau, Romania in July, under its objective of "building bridges through music and the arts". Gillian writes: "This year has been one of the most exciting and creative years of my career. My Barbican monthly Platform Series with so many young and talented artists taking part, culminated in a wonderful concert at St Giles, Cripplegate, in December. The Foundation gave its first Barthel Prize to Andrew Haveron, violinist, which helped him to attend the International Music Competition in Tokyo, where he was a prize-winning finalist. I was invited to sing at a concert in support of the 125th Birthday Appeal of the British Red Cross at St George's Chapel, Windsor in November, and my last concert for the year, "Gillian's Winter Serenade" was held at the Purcell Room on 17th December, again giving a platform to young artists and raising £12,000 through the Friends of Alyn Hospital for the handicapped in Jerusalem, which caters for children of all religions." In early 1996 Gillian embarked on a four-week world tour for Cunard, visiting Manila, Brisbane, Thailand, Hong Kong, Shanghai, Hiroshima, Osaka and disembarking in Taiwan. During the tour, Gillian's Concordia Theatre Company was invited to give a "Building Bridges" Gala Concert at the Chalermkrung Royal Theatre, Bangkok, in the presence of the Thai Royal Family and His Excellency the British Ambassador.

Kevin Hall and Alan Etherden

KEVIN HALL (1984) and **ALAN ETHERDEN** (1980) have been working together since 1993 and the culmination is their recording of the Brahms Clarinet Sonatas and the lesser-known *Gade Fantasistykker* released in June 1995 (HMPCDO695). They plan to produce further recordings in the chamber music field.

1995 was a busy year for soprano **PHILIPPA HYDE** (1993); in March she sang the role of Semira in Arne's opera seria *Artaxerxes* with the Parley of Instruments under the direction of Roy Goodman, which was broadcast live on

Philippa Hyde

BBC Radio 3 and subsequently recorded for CD by Hyperion. Other recordings with Hyperion include the second soprano solo in Draghi's Ode *From Heav'nly Harmony*, again with the Parley of Instruments directed by Peter Holman. Philippa also sang the role of Dido in Purcell's *Dido and Aeneas* with Opera Restor'd, performing in music festivals in Austria, Belgium and throughout Britain. In December she sang Cupid in Pepusch's opera *The Death of Dido* with Opera Restor'd, which was broadcast on BBC Radio 3. Philippa is a member of the chamber group **THE MUSICKE COMPANYE**. Their first CD, entitled *O Ravishing Delight*, is to be released this spring.

John Hywel
Photo Douglas Gowan

JOHN HYWEL (known when a student as **JOHN JONES**, 1965) is conductor of Bangor University Orchestra and Choir, and the Pwllheli and District Choral Association, conductor of the Quaker Festival Orchestra and Chorus in the premiere of the commissioned oratorio *Embracing the Tiger* by Francis Grier and Sue May, which was performed at Birmingham Symphony Hall on Easter Monday, 8th April. From 1966-92 John was lecturer in the music department at the University of Wales, Bangor, being made senior lecturer in 1978, and was head of department from 1987-91.

EMANUEL HURWITZ, one of the Academy's most distinguished past professors and students, is President of the Incorporated Society of Musicians for this year. His Chamber Music Course takes place at Farleigh School in Andover, Hampshire, during August. Last year's teachers also included **CAROLINE BALDING** (1985) and **RAPHAEL WALLFISCH** (1973), and 13 string quartets attended. The Emanuel Hurwitz Chamber Music Charitable Trust hopes to secure the future of young string players, by helping those of exceptional talent who wish to further their musical education and gain experience in chamber music by attending masterclasses and summer schools.

ELLI JAFFE (1978), who writes from Jerusalem, holds the position of Honorable Foreign Conductor with the Prague Symphony Orchestra, with whom he works regularly, and with whom received a standing ovation for a performance in September of Mendelssohn's *Elijah* with the orchestra and Prague Philharmonic Choir, a work rarely heard there. In January he conducted performances of Strauss's *Alpine Symphony* with the orchestra. He also conducted a performance of Verdi's *Requiem* with the Prague Radio Symphony Orchestra, soloists from the Metropolitan Opera New York and the Prague Philharmonic Choir, attended by Her Majesty Queen Elizabeth II and President Vaclav Havel on 27th March in Prague, prior to which he conducted the same orchestra and choir at Lincoln Centre in New York. He sends his wishes to the Academy from Jerusalem as it celebrates its 3000th anniversary. Elli is also the director of the Choir of the Great Synagogue and music director of the Europe-Israel Foundation for the Encouragement of Jewish and Liturgical Music.

Composer **MINNA KEAL** (née **NERENSTEIN**, 1929) writes that the Scottish premiere of her cello concerto took place on 13th March, performed by Alexander Baillie with the BBC Scottish Symphony Orchestra conducted by Martyn Brabbins, to be broadcast at a later date.

Following his performances and CD of Vaughan Williams's *The Pilgrim's Progress*, **IGOR KENNAWAY** (1976) was invited to conduct the world premiere recording of Vaughan Williams's complete incidental music to *The Wasps*. This led to his being appointed as the editor of this unpublished work, to prepare a critical edition from the original 1909 manuscript. Having decided to take a sabbatical year from performing engagements in order to undertake this major project, he returned to conducting in November 1995 with a recording for BBC Radio 3 with the BBC Concert Orchestra of Eduard Künneke's Concerto Grosso for Orchestra and Jazz Band. Other recent engagements have included recordings of works by Benjamin Frankel with the BBC Symphony Orchestra, recordings with South West German Radio, and the first production in Hong Kong of *Hansel and Gretel*.

JOHN KENNY's (1978) recording entitled *The Voice of the Carnyx* has been meeting with great interest. This is the first in a series of five CDs on the BML label, reflecting John's progress as a soloist and composer over the past ten years. This album is entirely of music by Scottish composers, for various combinations - trombone with organ, piano, tape, even string quartet - and John's own title-track, the first-ever piece notated for Scotland's 2000 year old boar-headed war horn, the carnyx. Other composers featured are **EDWARD McGUIRE** (1970) and **DAVID DORWARD** (1960). John has been off around Europe again with his latest music theatre collaboration with playwright/director Paul Stebbings, a rendering of Melville's *Moby Dick* for three actors, three dancers and three musicians - as John says - "Whale meet again ..."

John Kenny with carnyx Photo Marc Marne

Cellist **REIMUND KORUPP** (1980) has had a busy 1995. He recorded another CD, Max Reger Cello Sonatas Op 5 and 114, for CPO Records, the first time that Op 5 has been recorded for CD. He also undertook numerous recitals in Germany and abroad, including a performance of Danzi's *Don Giovanni Variations* at the Heidelberg "Mozart-Wochen". In addition to his teaching activities at the Hochschule für Musik in Mannheim, he gave recitals and masterclasses in Granada, in Toulouse at the "Stage Européen de Cordes" and at the Festival Internacional de Musica Matisse in El Escorial, Madrid, where he met **CLARENCE MYERSCOUGH** (1953) and Charles Matthews, to perform Schubert's wonderful Piano Trio in B flat major. His special interest in contemporary music has resulted in further cooperation with composer Krzysztof Meyer, winner of the 1996 Stamitz Prize. Reimund has been developing the "Klang-Kiste", a portable and foldable platform for cellists, designed to reinforce the natural sound of the instrument, thus solving cello-specific problems both acoustically and visually.

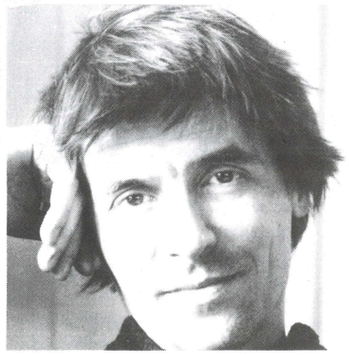
Cellist **AGNES KORY** (1969) has set up an exciting double joint venture between the Bela Bartók Centre for Musicianship in London and the music school of Budapest's XIIIth district (pianist Andras Schiff's old music school). This which involved young musicians working together in Budapest for a week in February, with a return visit to London where they gave a joint concert on 24th March at the Steiner Theatre with a programme of works by Purcell, Elgar, Mozart, Bartók and folksongs, including collective singing.

The **KREUTZER STRING QUARTET**, whose members include **PETER SHEPPARD** (violin, 1989) and **PHILIP SHEPPARD** (cello, 1992), is entering its busiest period to date with recording projects, residencies and tours. In February they were invited to give a recital of chamber music by Sir Michael Tippett in the Crush Bar of the Royal Opera House during performances of the composer's opera, *A Midsummer Marriage*. They have recently begun a large project to record the Shostakovich Quartets. You can catch them on various evenings in April at the Spitz, Spitalfields Market (where on 16th April they will give a concert with **PHILIP EASTOP** (horn, 1977). In May they will perform for the Chiltern Music Society, then onto the Newbury Festival, Djanogly Hall at the University of Nottingham, Holywell Music Room in Oxford, the Dartington summer programme in June, followed by performances of Keith Tippett's Piano Quintet.

Viola player **MARIETTA KU** (1994) has returned to Singapore where she is a member of the Singapore Symphony Orchestra, whose founder and musical director is **CHOO HOEY** (1955).

Having spent nine years playing viola with the English National Opera, followed by eight years in the Philharmonia, **MARGARET LAMB** (1978) has taken a teaching position at St Peter's School, York, as head of strings. She is enjoying the new challenge of working with young people and spending time in the evenings with her two daughters.

The Vivian Langrish Memorial Trust recitals this year took place in the Purcell Room on 22nd October. Performers included tenor **ARWEL TREHARNE MORGAN** (1988), cellist **ALASDAIR STRANGE** (1995), pianist **VIV McLEAN** and **RICHARD BERRY** (horn, 1995).



Reimund Korupp

MARGARET LATUTIN (née **JACOB**, 1939, widow of **SIMMON LATUTIN GC**, 1933-39) writes that after a varied career, from which she thought she had retired some 20 years ago, she finds herself negotiating for the first time, the publication of a beginner's scale book, due out after Easter and entitled *Top-knots and Tail-pieces for the Clarinet* (Pentland Press).

Judith Kitely

JUDITH KITELEY (née **MORELAND**, 1981) studied piano, viola and voice and then went on to do a postgraduate teaching certificate at Goldsmith's College. In 1982 she began teaching music at a special school for children with physical disabilities. She married in 1988 and her daughter Laura was born in 1990. After 11 years teaching in London, the family moved to Stourbridge in the West Midlands where David was born at the end of 1993. She now teaches music part-time in a local high school and is also building up a private piano-teaching practice at home. She accompanies the Dudley Youth Chorus and Dudley Young Singers and enjoys choral and chamber singing in her spare time. Judith would be delighted to hear from other ex-RAM students from her era.

JOHN LAUDERDALE (1960) writes from New Zealand with news that his Glenfield College Symphonic Wind Band has had a wonderful year. It received the Gold Award at the New Zealand National Festival (the only State school band ever to do so), the Silver Shield for Excellence at the Melbourne Schools Music Festival and Special Award for Excellence at the NSW Schools Orchestral Festival in Australia.

DOROTHY M LAVELLE (née **BEEDLE**, 1955) has been awarded the Diploma of Fellowship of Trinity College, London, in organ playing.

JOO-MEE LEE (1995) writes from the New England Conservatory in Boston, where she is currently studying violin with James Buswell. She has been busy with the NEC opera orchestra and productions of *Suor Angelica* and *Gianni Schicchi*. She is also leading a piano quintet group and is excited that her group has lessons from Eugen Lehner, the 90-year-old violist of the Kalisch Quartet, who premiered all Schoenberg's quartets from memory. She would like to send her best wishes to friends and staff and, whilst missing the family-like atmosphere of the Academy, is enjoying Boston.

SUSAN LEES (1971) writes from Opera North. She is singing recitals of music by Schubert and Donizetti with baritone **IAN CADDY**, clarinettist **COLIN HONOUR** and pianist Keith Swallow, and is also working again with pianist **GRAEME HUMPHREY** (1971).

May with the Royal Liverpool Philharmonic Orchestra.

Since leaving the Academy in 1992, **CHRISTOPHER LEWIS** has taught and played in the London and Reading areas. He has recently taken up the position of head of brass at Malvern College in Worcestershire and continues to play trumpet with the Earley Brass Quintet in Reading.

MARIA LINNEMANN writes from Germany "After leaving the RAM in 1970 I moved to Hannover, where I studied the classical guitar with Martin Nicolai and began to write for the instrument in 1976. Since 1979 I have had 18 books of guitar music published, mainly by Ricordi Verlag, Munich. Though the music is widely played by students of the guitar, I am pleased to hear that classical guitarists throughout the world are including pieces of mine in their programmes."

1995 was another successful year for **PHILIP LLOYD EVANS** (1985). Welsh National Opera kept him busy for most of the year with roles in *Yeoman of the Guard*, *Madam Butterfly* and *Idomeneo*, and he has more recently been singing the role of Wagner in their new production of *Faust*. Philip also appeared with choral societies throughout the country, occasionally with other former students of the RAM - a *St John Passion* and *B minor Mass* with **STEPHEN DOUSE** (1985), *Carmina Burana* with **NICOLA HOLLYMAN** (1992, formerly **HUMPHRIES**). Recordings last year included roles in *HMS Pinafore* and *Yeoman of the Guard* for Telarc, and the role of Ping in *Turandot* for the S4C series of animated operas. *Live Music Now!* invited Philip to join their Welsh Committee - an honour which, after ten years as a musician on the scheme, he was delighted to accept. In his spare time he has lectured at University College of Swansea. Philip is known affectionately by his wife Nerys and two children, Cathryn and Steffan, as "The Lodger", because if he's not out working, he's probably "Gone Fishing".

Since redundancy, **MARGARET LOCKHART** (1962) has become happily involved in fostering disabled children for respite periods and is also a voluntary worker for the church and the local hospice. She has, however, not cast music aside - commitments have increased, with much choral singing, accompanying, tuition etc - occasionally, Margaret adds, she even gets paid for it!

FIONA MacDONALD (1995) sang the role of Hansel in *Hansel and Gretel* at the Queen Elizabeth Hall for Palace Opera over the Christmas and New Year period.

ALLISON McGILLIVRAY (1994) is playing principal cello with the European Union Baroque Orchestra. **GILLIANNE HADDOW** (1996) is on trial with the Royal Liverpool Philharmonic Orchestra for No 2 viola, and for principal and sub-principal with the BT Scottish Ensemble. Viola players **KATHERINE McGILLIVRAY** (1993) and

Recaptured Moments
Maria Linnemann (see left)

JANE ROGERS (1991) have recorded a disc of Biber Sonatas with the Purcell Quartet which was released in February. Katherine is also playing in **ENSEMBLE GALANT**, a classical chamber quintet, with **ALLISON McGILLIVRAY**, clarinettist **CRAIG SOLOMON**, violinist Catherine Martin and Katharina Spreckelsen (oboe), and will join **MOMOYO KOKUBU** (1994) for a performance in the Spa International Early Music Festival in Belgium in the autumn.

Since January 1996 **JOANNA MacGREGOR** (1983) has played in Sweden, Holland, Norway, South Africa, New Zealand and Canada, and has premiered new works by **HARRISON BIRTWISTLE** (1958) with the London Sinfonietta and a piano concerto by Django Bates with the Royal Liverpool Philharmonic Orchestra. New recordings include a release of Messiaen's *Vingt Regards sur l'enfant Jesus* and in May Bach's *Art of Fugue* complete with Nancarrow canons and studies (both for Collins Classics). Joanna MacGregor's adaptation and arrangement of *The Magic Flute* for children had a nationwide Arts Council tour this spring, and in July, music written and arranged for the mediaeval miracle plays is to be performed at City of London Festival. She will give recitals at the Cheltenham and Orkney Festivals, concertos with the Philharmonia and London Philharmonic at the South Bank International Piano Series, and at the Last Night of the Proms this coming September, along with trumpeter **JOHN WALLACE** (1972).

Soprano **ELAINE McKRILL** (1989) continues to enjoy life and success in Melbourne, Australia. Recent roles have included Donna Anna and the title role in *Carmen* for Preston Symphony Opera, First Lady (*Magic Flute*) for Frankston and Mornington Peninsular Arts Council, and the role of Fiordiligi in *Cosi fan tutte* with Renaissance Opera for both the Melbourne season and an extended statewide tour. She continues to sing chorus and covers with the Victoria State Opera and recently also sang with the Australian Opera. Future engagements include the roles of Mother/Witch (*Hansel and Gretel*) with Frankston Music Society and Santuzza (*Cavalleria Rusticana*) with Preston Symphony Opera. Elaine will be making her Wagner debut in the first full Australian Ring Cycle with the State Opera of South Australia in 1998, as Siegrune (*Die Walkure*) and Second Norn (*Gotterdammerung*). She has also been approached by Queensland Opera for possible casting in 1997-8. Oratorio and recital work continues to be an important part of her performing life, and 1997 may see her return to the European opera circuit.

Soprano **VICTORIA McLAUGHLIN** (1995), the first BBC "Choirgirl of the Year", featured in a BBC TV Songs of Praise programme with her teacher, Joy Mammen.

JOHN McLEOD (1961) has just completed his third piano sonata which was commissioned by the University of Aberdeen to celebrate its 500th anniversary. It will be given its first performance by its dedicatee Murray McLachlan on Thursday 7 December in the Mitchell Hall, Aberdeen University. His latest CD, in which he conducts the Polish Radio and TV Symphony Orchestra of Krakow in four of his orchestra works, has received wide acclaim, especially on the continent. His first piano sonata will be performed in Amsterdam in November. John, who is director of the postgraduate course in composing for film and television at the London College of Music, Thames Valley University, is also a visiting professor at the RAM.

STEPHEN McNEFF (1973) has had a busy year. Commissioned by the percussion quartet Ensemble Bash, *Harold and Silvia in the Avenue of Frosted Trees* was premiered at the Dartington International Summer School last August, with further performances in Devon. *Slump*, an opera for one person based on the cartoons by Will Self, was premiered at the Dartington International Summer School last August and had its London Premiere at the Lyric Theatre Studio, Hammersmith, in February/March. *Tales of Beatrix Potter*, with music and songs to accompany Adrian Mitchell's adaptation of four Beatrix Potter stories, was produced at the Unicorn Arts Theatre in London from September to November and also at the Unicorn, *The Urban Jungle Book*, which takes up where Kipling left off - full-scale music theatre work for teenagers - ran for six weeks from 3 February. If you hurry you can catch Stephen's *Joseph Justus* - an Opera in One Act, at St Michael's Church, Blewbury, Oxfordshire, written for large cast and orchestra all drawn from the Village, which has commissioned five operas in 17 years.

News from percussionist **MIKE McNICHOLAS** (1993), "Tex" to all his fans in Marylebone Road. He is now back in Dallas and is busy as a member of the Dallas Wind Symphony Orchestra, and has been working a little with the Dallas Symphony Orchestra, with whom he has recorded Shostakovich Symphony No 8. He has recently finished a month's run of *Elektra* with the Dallas Opera, and has also been performing with the East Texas Symphony and the Fort Worth Symphony Orchestras. Tex is now living at 6171 E. Northwest Highway #1415, Dallas, Texas,

75231 (tel) 214 369 5192, and would welcome correspondence from friends.

The **MAGGINI QUARTET (LAURENCE JACKSON** (1989) and **DAVID ANGEL** (1975), violins, **MARTIN OUTRAM** (1983), viola and **MICHAL KAZNOWSKI**, cello, 1974) has had a busy 1995-6 season. The group is currently Ensemble-in-Residence for South-East Arts and also has residencies at Brunel University and Christchurch College, Canterbury. In addition to a particularly heavy concert schedule last autumn, the quartet directed a string quartet masterclass weekend at Birmingham Conservatoire and prior to Christmas they recorded the Elgar String Quartet and Piano Quintet with Peter Donohoe, the third of an ongoing series of CDs featuring English composers for the Naxos label. Shortly to be released are the first two CDs, consisting of works by E J Moeran and Frank Bridge, and the quartet will soon embark on recording all the Britten quartets. The Maggini were fortunate enough to leave behind the snow and sub-zero temperatures of January in Britain to enjoy the cloudless skies of Florida and California for their eighth tour of the USA. Other foreign trips this season will include concerts in France, Germany and Denmark. Back in the UK their programmes will feature important world premieres: in May a quartet by **ROXANNA PANUFNIK** (1989) and in July a cello quintet by Robert Simpson, at Brunel University, London and the Cheltenham Festival, respectively.

ANDREW MANZE (1987) is "quietly becoming pre-eminent" (Gramophone) amongst the new generation of musicians specialising in period instruments. He has been referred to as the "Gidon Kremer" of the baroque violin by Dutch radio, and as a "gypsy" and "young Turk" by the BBC. From 1989-93 he was concertmaster of the Amsterdam Baroque Orchestra and is now associate director and concertmaster of the Academy of Ancient Music and also appears as guest director of the Orchestra of the Age of Enlightenment, Concerto Copenhagen, La Stravaganza, Koln, Melvyn Tan's New Mozart Ensemble and The Hanover Band. As a chamber musician he champions music of the 17th century and was one of the "Three Parts upon a Ground" with Stanley Ritchie and John Holloway (on Harmonia Mundi, USA). His main chamber activity is in partnership with the continuo team of John Toll (harpsichord and Nigel North (lutes) in the ensemble Romanesca, which specialises in the rich repertoire of violin sonatas from 17th and early 18th centuries and records exclusively for Harmonia Mundi USA. Projects include the first complete recordings of the published sonatas of Biber and Schmelzer, as well as albums of Marini and Uccellini. Their first disc, of Vivaldi's recently rediscovered "Manchester" Sonatas, won the 1993 Premio Internazionale del Disco Vivaldi per la Musica Antica Italiana and their Biber Sonatas were awarded the 1995 Gramophone Award. Andrew is frequently to be heard on BBC Radio performing concerts or presenting programmes such as *Music Restored*, *Com-*

The Vanbrugh Quartet

poser of the Week, *Intersections*, *The Music Machine* (for young people) and *Spirit of the Age*, and since 1989 has been involved as a tutor and director of the European Union Baroque Orchestra. He is also professor of baroque violin at the Royal College of Music. Andrew is married to **CAROLINE BALDING** (1985).

Cellist **CHRISTOPHER MARWOOD** (1984) writes that the **VANBRUGH QUARTET** (violinists **GREGORY ELLIS** (1983), **ELIZABETH CHARLESON** (1982) and **SIMON ASPELL** (viola, 1984) celebrated their 10th Anniversary Concert at the Wigmore Hall on 11th October. with a programme of works including Beethoven's String Quartet in E flat Op 127, Purcell's Chacony in G minor, the world premiere of **MICHAEL BERKELEY**'s (1970) *Magnetic Field* and Bartok's String Quartet No 3 (1927). They are in the midst of recording the cycle on Sweden's Intim Musik label for release in 1997. During this tenth anniversary season together, the quartet has made debut tours of Japan and Canada as well as return visits to France, Holland, Belgium, Spain, Switzerland, Sweden and Finland, alongside some 50 appearances in Britain and Ireland. In February the quartet played at the Mansion House in a gala concert to mark Lord Menuhin's 80 birthday, and on 10th July they will give a live BBC lunchtime concert from the Wigmore Hall. At the end of June, in the company of Barry Douglas, Robert Cohen, Anthony Marwood, Philippe Cassard and others, the quartet will launch the first West Cork Chamber Music Festival in Bantry House on Ireland's spectacular West Coast (June 23-29 - for information tel or fax 00 353 27 61105). It is interesting to note that the Academy has lent the Grancino viola to Simon Aspell and the Heironymus Amati II violin to Elizabeth Charleson for the quartet's forthcoming recordings of the complete Beethoven cycle.

Pianist **PHILIP MEAD** (1971) had a very busy January, with recitals on the BBC Radio 3 *Keystrokes* Series on 13th, 15th, 16th, 17th, 18th and 20th January. On 20th he performed Charles Ives First and Second Sonatas in the BBC Charles Ives Festival at the Barbican, with a live Radio 3 broadcast, and on 21st performed three works at the Institute for Contemporary Arts, recorded by the BBC and broadcast on 26th January. On 22nd he made a CD recording with the Smith Quartet of *Silence*, by Stephen Montague.

Cellist **PAUL MARLEYN** (1985 & 1991) and pianist John Lenehan presented *From Jewish Life* at the Wigmore Hall on 27th November, kindly supported by the Kirckman Concert Society. Paul, who is principal cellist of the Royal Liverpool Philharmonic Orchestra, performed works by Bruch, Bloch, Mendelssohn, Bernstein, Rubinstein, Popper, Gershwin and Shchedrin. His first recording, *Russian Cello Sonatas*, was released worldwide by United Recordings to critical acclaim in 1993. This recital programme will shortly be released on a CD on the United/CALA label. Future engagements include a performance of Hindemith's Concerto under Vernon Handley with the Royal Liverpool Philharmonic Orchestra, and two concerto performances in Canada. In July he will give two performances of the Elgar Concerto with the orchestra and conductor Carl Davis in the RLPO Summer Pops Series.

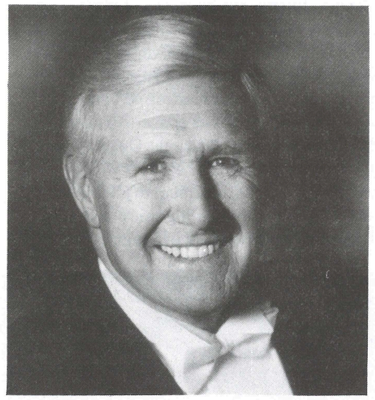
Jan Schmolk (centre) and Richard May (right)with pianist Frances Angell
Photo Hanya Chlala

RICHARD MAY (1989) has been busy as a soloist and as cellist of the **ANGELL PIANO TRIO** (with violinist **JAN SCHMOLCK** (1992) and pianist Frances Angell), recitals with whom this season include performances at St George's Brandon Hill, Bristol; Dartington; five concerts in Salzburg and a performance of the Miaskovsky Cello Concerto at St John's Smith Square in the autumn. The trio have just given concerts in Conway Hall and City Hall, followed by concerts and masterclasses in Jamaica.

LINDA MERRICK (1985) obtained a MMus from Reading University in 1995 and has subsequently been appointed senior lecturer at the London College of Music at Thames Valley University, combining her work in the clarinet department with the position of programme

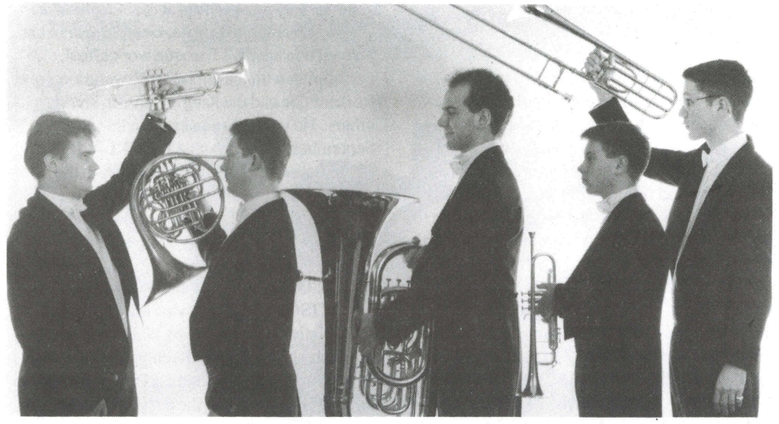
leader for undergraduate music programmes. Her fourth CD, featuring contemporary works for clarinet(s) and electronics, will be released in April (Serendipity SERCD0200) and follows the recent recording by *Sounds Positive* of chamber music by John Lambert (NMC 1995). On 30th April Linda will give a live performance of Steve Reich's *New York Counterpoint* for multi-tracked clarinets and bass clarinets as part of the London College of Music's concert season. Together with fulfilling a wide range of recital and chamber music engagements, she will be recording a further CD with her pianist Benjamin Frith in 1996/7.

NICHOLAS MICHALAKIS (1987) writes from Greece with news that in 1994 he began an association with The Philharmonia, conducting it on tour in Athens in February of that year in the newly built Athens Concert Hall with pianist Peter Donohoe and violinist Tasmin Little as soloists. The repertoire was Beethoven Violin Concerto, Stravinsky complete *Firebird* Suite, Bartok's Third Piano Concerto and Mahler's Fourth Symphony with soprano Yvonne Kenny. In March 1994 he again conducted the orchestra in a concert at Fairfield Halls, Croydon, with Tasmin Little and Yvonne Kenny as soloists, and their next concert together was at the Royal Festival Hall on 29th February performing *Don Juan* (Strauss), Schumann's Piano Concerto (soloist Nikolai Demidenko) and Dvorák's 8th Symphony.



Vernon Midgley Photo Clive Barda

Last year tenor **VERNON MIDGLEY** (1968) celebrated 25 years in broadcasting, with his own *Silver Celebration* programme on BBC Radio 2 in which his daughter Juliet made her radio debut. The compere was Ian Wallace, who made his own debut studio broadcast with Vernon's father Walter Midgley in a performance of *Hugh the Drover* at the old Camden Theatre in the late 1940s. Also taking part in this celebratory concert was Vernon's sister Maryetta, the Ambrosian Singers, chorus master John McCarthy, and the BBC Concert Orchestra conducted by Iain Sutherland. It was Iain who conducted a broadcast from the Fairfield Halls, Croydon, in 1979, of the only public concert in which Walter, Maryetta and Vernon performed together. In September *Vernon Midgley Sings Opera* was released on CD and cassette. Bernard Lee, reviewing the CD in the Sheffield Telegraph, writes, "The



Onyx Brass Photo Robert Carpenter Turner

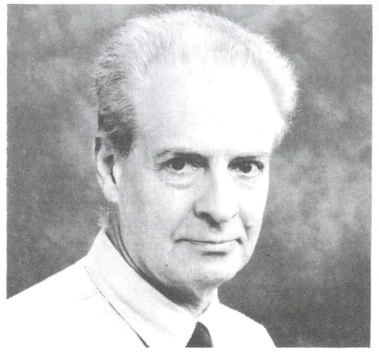
outright highlight is "Spirito Gentil" from Donizetti's *La Favorita*, which is sung with true bel canto authority. What really makes it special, though, is a magnificent open-throated C natural about three-quarters of the way through. Few tenors in the world can manage that these days - and that includes the Big Three (CDVM 10035).The sales up to Christmas have enabled Vernon to donate £5000 to his local charity, the White Lodge Centre for Disabled Children. Vernon's voice can be heard in Peter Chelsom's latest film *Funny Bones*, starring Jerry Lewis, which is the last of a trilogy of films which contains *Hear My Song*, in which Vernon dubs the voice of Irish tenor Josef Locke.

Soprano **HELEN MILES** (enrolled as Helen **MASON**, 1986) sang the role of Gaston in Opera Milton Keynes's production of Offenbach's *M et Mme Denis*. Helen has appeared in further performances of *The Magic Flute* with Heart of England Opera at Leighton Buzzard and at the Ampthill and Marlborough Festivals. In May (8, 10 & 11), she will perform the role of Camille in Herold's *Zampa* at Hazlemere Hall for Opera Omnibus.

Trombonist **AMOS MILLER** (1995) writes that **ONYX BRASS** (whose members also include **ANDREW SUTTON** (1994) and postgraduate student **DAVID GORDON SHUTE**) put on a concert at the Opera House, Spitalfields Market, on Saturday 16th March, performing three world premieres (works by Alan Ridout, **ANDREW McBIRNIE** and John Cameron), and the rarely performed brass extravaganza *Festmusik der Stadt Wien* by Richard Strauss.

JUNE MONKS (née **MARRABLE**, 1947) writes: "As I receive a request most years for news from old students, I feel perhaps I should put pen to paper as a "lapsed musician". I left the RAM in 1947 having spent four very enjoyable years there. I realised at that stage that I wasn't going to be the world's greatest concert pianist, so decided to change the course of my life. I decided to study medicine, and greatly to my surprise was accepted as a student by the London Hospital Medical College, from whence in due course I qualified as a doctor. After doing my various house jobs I emigrated to the then Southern Rhodesia, and spent a number of years in that lovely country working amongst both Africans (bush medicine) and Europeans. In Rhodesia, I met my husband. In due course we moved down to South Africa, lived in Johannesburg and eventually retired to the beautiful Cape. I have never regretted my four years at the RAM, as listening and trying to understand music has been a very special part of my life; and I still read with interest the RAM Newsletter. Unfortunately I have lost contact with most of the people from my era, and would be most interested to hear any news from those still around."

For **MATTHEW MORRIS** (1994), 1995 began with a four-month tour of Germany and Scandinavia with a stage show based on Broadway hits, followed by a visit to Recife and Rio de Janeiro in Brazil for a couple of months, In January 1996 Matthew performed on tenor sax in Paris with the Glenn Miller Memorial Band, and he is again looking forward to meeting up with friends on his return to Walthamstow - 0181 527 2083.



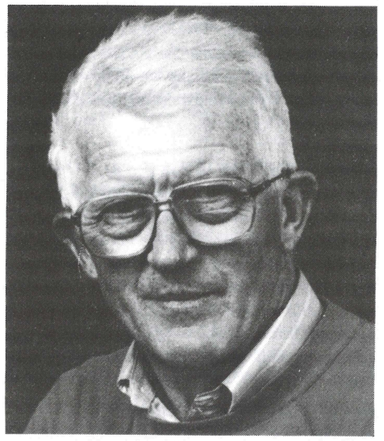
Barry Moss

BARRY MOSS (1953) marks his return to composition after a 37-year silence, with the award of the 1994 Clements Memorial Prize for a new string quartet. During student days as a Goring Thomas Scholar, he was awarded a Certificate of Merit for composition (1952), and the first of his two Royal Philharmonic Society prizes (1953). The post-student *Essay for Strings* (1957) has been broadcast (Radio 3) in a revised version and at present he is working

on a two-movement piece for organ, strongly influenced by Dartmoor.

CYNTHIA MITCHELL (1978) writes: "After 11 years playing horn freelance in the UK and abroad (L'Orchestra de la Suisse Romande, Brabants Orkest, Holland, Royal Liverpool Philharmonic, Opera North, Scottish Ballet etc), and two children later, I am now working as a horn specialist brass peripatetic for Ayrshire. In February I am moving to the north of Scotland with my husband, Dirk Van Lone, violinist with the BBC National Orchestra of Wales, to start a new life teaching in Aberdeenshire. I would love to hear from any of my old contemporaries at the RAM, which include **LUCY FOX, PHILIP EASTOP, ANN BARNARD, ANNE HILL, MARK HORN, CHRIS BULL** and **SUE CARVELL**.

PETER NIKIFORUK (1989) completed the Doctor of Musical Arts degree in organ performance from Yale University in the fall of 1993. He continues in his positions of executive director of the Royal Canadian College of Organists, director of music at St Peter's Lutheran Church, Kitchener, Ontario, and artistic director of the Listowel Concert Singers.



John Nourse

Since taking early retirement from full-time school teaching in North Wiltshire in 1988, **JOHN NOURSE** (1949) has been enjoying a new lease of life in the area as an accompanist, organist, conductor and occasional composer. He teaches piano at St Mary's School, Calne, and conducts the town's choral society and a similar chorus at Corsham. Every so often the two choirs join forces, and in April will be singing *Elijah* in its 150th anniversary year. John is now music director of Calne's Music and Arts Festival, and also conducts the amateur orchestra at Keynston, near Bristol. "So-called retirement has been a wonderful liberation," he writes.

JACQUELINE O'DELL (1993) and **JORGE RENTERIA** (1994) write from Jerusalem, where they are thriving as members of the horn section of the Jerusalem Symphony Orchestra. During the last year they have toured Poland and the Czech Republic with a further European tour in February. Next summer they will perform at the "Cultural" Olympic Games in Atlanta, Georgia. Jorge has managed to keep his baroque work afloat, performing with the Orchestre Revolutionaire et Romantique and the King's Consort, amongst others. He will return to London this coming September. Percussionist **PAMELA JONES** (1957) has taken early retirement from the orchestra and will be branching out into new spheres. **ILANA DOMB** (horn, 1994) is now a member of the Haifa Symphony Orchestra.

SYBIL OLIVE (1976) and **MARION MATTISON** (1971) are violinists with the BBC National Orchestra of Wales, and have been job-sharing since March 1992. They both have young daughters and decided to approach the BBC in 1991 about the possibility of sharing a position in the orchestra, as neither felt they could work full-time and bring up a family. The BBC accommodated their wish by giving them a six-month trial period, which proved to be very successful. They have been sharing the position in the first violins since then on a permanent basis, and agree that the success of the partnership is based on the fact that they have known each other for 18 years in the orchestra and socially, and have an open and honest approach to scheduling of work. There has to be some give and take, but they generally work it out amicably or occasionally have to resort to the tossing of a coin, as recently happened regarding a foreign tour. If anyone is interested in how the job-share works, either Sybil or Marion would be glad to offer assistance.

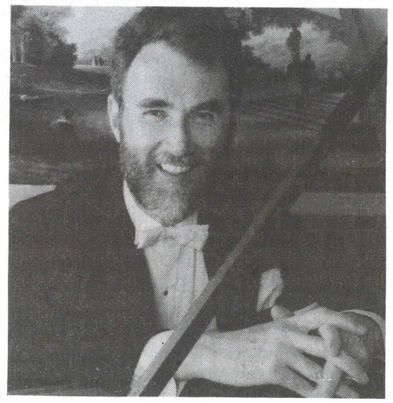
Dr **ANNE OSBORNE** (1979) writes from Port of Spain, Trinidad. She recently received a grant from the University of the West Indies to attend a workshop on World Music Performance at Florida State University and then attended the inaugural meeting of the Association of Caribbean Music Educators in St Lucia - a significant conference which afforded the opportunity to meet other colleagues for the first time. The first examinations in the project, Graded Examinations in Solo Steel Pan Performance, were held last April, and it was especially pleasing that most entries were from children, as one of the objectives in initiating the project is to produce a future generation of musically-literate pan players. They are now in the process of extending the examinations by two Grades - to Grade 5.

ROBERT PALMER featured in the "Hardlife" column in the *Telegraph* Magazine recently. Robert, who has taught speech and voice for 43 years, left the Academy in 1951, after graduating spent six years acting and directing on the repertory theatre circuit. In 1951 he started training voices, working in London, South Africa, the West Indies and Mary Mount University in New York. He returned to London and the Royal Academy of Dramatic Art in 1967 where he is now the senior voice tutor, and also teaches privately. Over the years he has helped politicians such as Margaret Thatcher and Edward Heath, who needed a more relaxed tone for party political broadcasts, businessmen who need to give presentations and actors such as Jonathan

Sybil Olive with 4-year-old Lucy (left) and Marion Mattison with Katie, aged 8

Pryce, Kenneth Branagh, Alan Rickman, Juliet Stevenson and Jane Horrocks. Robert recommends the "three Rs of the voice" - being in a *Relaxed* state of mind and body, which allows the *Renewal* of breath which, in turn, ensures the smoother passage of the *Released* voice. Among his favourite voices are Meryl Streep who has a remarkable ear, especially for accents, and voices that hold his attention, such as Derek Jacobi's.

News from the USA where Portuguese soprano **CECILIA FONTES** (1990), a recipient of a Fulbright Scholarship, is doing a Master's Degree in Performance at the Northwestern University of Evanston, Chicago,Illinois, and her husband **JOSÉ MARIA PARRA** (1992) is busy accompanying the Vocal Faculty. José Maria, a former winner of the Gerald Moore Accompaniment Prize, recently toured France and Portugal, where he had a series of concerts with cellist Miguel Rocha. The Amoenus Quartet (pianists José Maria and **JORDI MASO** (1992), with two percussionists) continues to give recitals, and José Maria is preparing solo concerts in Barcelona and elsewhere in Spain.



John Paul

JOHN PAUL (1965) is the organist and choir master of St Andrew's Cathedral, Jackson, Mississippi, USA. He tours throughout the nine south-eastern states as a harpsichordist playing solo recitals and performing with the early music group Heinichen's Circle. He has recently performed harpsichord concerti by Poulenc, Falla, Bach and Haydn with various regional orchestras, as well as recording a solo

recital and the Haydn D major concerto for broadcast in Dublin. He is married with two teenage sons. He regrets not seeing much news of fellow early '60s students in the Newsletter. "*Come on guys! Where are you?*", he writes.

PAUL PERRYMAN (1988) wishes to say that he sends best wishes to all who knew him at the RAM. Although he no longer performs, he continues to enjoy listening to music.

MARILYN PHILLIPS (1971) came to the Academy on a visit to England from her new job as artistic director of the Western Australian Opera. She recently met **STEWART SMITH** (1991), who played continuo for the company in performances of *Alcina* at the Perth Festival. Marilyn has also been in charge of the choral and vocal side of the opening Festival concert, with the Polovstian Dances from *Prince Igor*, plus scenes from *Aida*, *Die Fledermaus* and fireworks. A full production of *Die Fledermaus* follows. Marilyn says one major fault of the RAM is that they did not teach crisis control.

Composer **AUGUSTA READ THOMAS** (1989) was commissioned by the Eastman School of Music to compose *Conquering the Fury of Oblivion*: A Theatrical Oratorio in Celebration of Women's Rights in the United States of America, as part of the 75th anniversary celebration of women's suffrage. Augusta, who is a member of the Eastman faculty, has had her works performed by the New York Philharmonic, the Philadelphia Orchestra, the National Symphony and the Rotterdam Philharmonic, amongst others.

RICHARD REASON (1970) has been the piano consultant for Phillips the auctioneers for 14 years. The sale is organised by staff from his thriving piano business in Hitchin, Herts, and is held at the Phillips saleroom in Bayswater, London. The quarterly auctions, which are the largest of their kind in the world, sell over £500,000 worth of pianos a year, with prices ranging from £30-30,000. The next sale is 13 May, so go along and introduce yourself - for enquiries about the Phillips auction telephone 01462 450367 or, separately, or Richard Reason Pianos on 01462 454244.

It was excellent to keep in touch with **BRIAN REAKS** (1946). Brian works closely with the Hull branch of the Arthritis and Rheumatism Council, which asked him to compose a special piece of music for the charity's Diamond Jubilee this year. The short choral piece called *There Must be Hope* has already been performed by two choirs and there will be performances by Yorkshire and Humberside choirs throughout the year. Any choir would be welcome to perform the song, which depicts the pain of arthritis and the hope of a cure for a disease which afflicts so many people. He also reports that **ELSPETH ATTWOOD** gave a brilliant performance of his cello piece in a recent recital in Hull, and his school song *A Holiday in Spain*, published in 1970, was once again broadcast by the BBC.

Richard Reason, Phillips's piano consultant

CHRISTOPHER REGAN (1950) and his wife Daphne, Dr **LIONEL DAKERS** (1950) and his wife Elisabeth and Alan and Elizabeth Wicks, have recently returned from a cruise up the Nile. Whilst on the boat, they met **SHEILA DUNBAR** (1947).

DAVID RICHMOND writes, "My ensemble New Camerata is to give a concert in support of the Musicians' Benevolent Fund on Sunday 2nd June at 2.30pm in Burgh House, Hampstead. Programme includes works by Beethoven, Mozart, Dvorak and Boccherini. The group has given numerous performances embracing a wide repertory, and other members are Hannah Long (flute), Madeline Whitelaw (violin, Gruffydd Owen (viola/piano), **ANDREW MANORAS** (cello, 1984) and Anna Sheffield (cello).

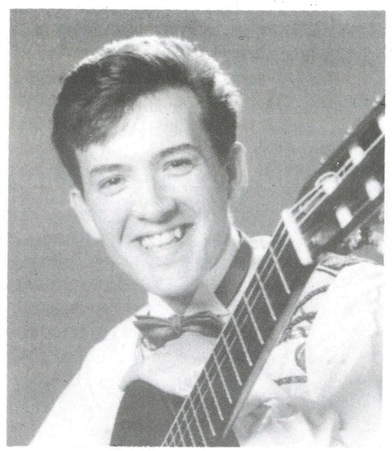
The **ROGERI TRIO** (**NADIA MYERSCOUGH,** 1987, violin, Peter Adams, cello and Yoshiko Endo, piano) have released their first CD featuring works by Suk, Smetana and Dvorak on the Meridian label in July 1995. Nadia plays a Paolo Maggini of 1600 and Peter's cello, a Rogeri of 1697, gives the trio its name. *The Strad* review of a concert they gave last year says, "One of those performances which leaves you gasping for more".

Brian Reaks

FRANCIS ROUTH (1951) and the record label Redcliffe Recordings, which he directs for the performance of British composers, has had considerable successes in the past year. Six discs are currently issued, including the Edinburgh Quartet, the Royal Northern College of Music Wind Ensemble under Timothy Reynish, the Northern Chamber Orchestra, the Redcliffe Ensemble, and soloists such as Piers Lane, **PHILIP LANGRIDGE** (1963), Eileen Hulse, Clio Gould, **ROBIN CANTER** (1973) and Nicholas Cox. The most recent disc, to be issued this April, is a riotous performance by the National Youth Choir under Michael Brewer. It includes a contemporary classic never before recorded, Priaulx Rainier's *Requiem*.

The Rogeri Trio

ELLA RUSSELL (née **BULLOCK**) writes from Glasgow: "My daughter took me on a wonderful nostalgic visit to London in December. My great wish was to just set foot inside the RAM after 70 years. I was given a most wonderful welcome and taken down to the Duke's Hall. How I remember playing Liszt's Concert Study at a Saturday students' concert. I can still feel the awful nerves one had playing before fellow-students. I still have a photo of John Pauer, my professor, whom I adored. I am now approaching my 88th birthday and I fear may not travel too much now, but my recent visit was a memorable one! I have two bronze and two silver medals and will always remember selling programmes in the various theatres wearing my white dress and red sash."



Guitarist Gary Ryan Photo Robert Carpenter Turner

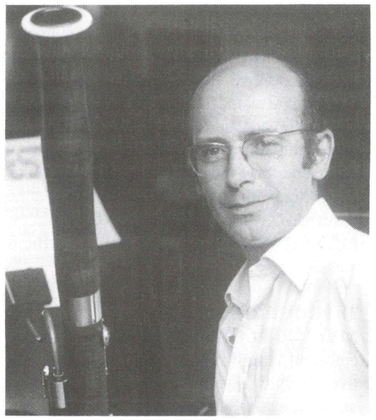
Guitarist **GARY RYAN** (1991) has been appointed head of guitar at the Junior Department of the Guildhall School of Music and Drama, where he studied prior to the RAM. In March he performed a concert of works by Bach, Assad, Morel, Albeniz and Ginastera for the Kirckman Concert Society at the Purcell Room, and adjudicated the guitar classes for the 47th Tunbridge Wells Festival, as well as performing the Rodrigo Concerto with the Haverhill Sinfonia. Recitals took place at the Old Malthouse Music Society in Sawbridgeworth, the Blackheath and Purley Guitar Societies, and a lunchtime recital is planned for August for the Bath International Guitar Festival, which will feature a new work for the guitar entitled *Moments* by Norman Forber Kay, a recipient of the Salzburg Opera Prize and the Italia Prize.

BRYAN SCOTT (double bass, 1957) writes: "Recently I visited South Africa with the London Philharmonic Orchestra, on a tour of a hitherto unknown country. It was a great success and still leaves a warm feeling for the hospitality we received, the beautiful scenery and the sunshine. It gave me an opportunity to remember my Academy days where I met **FRANK PIETERSEN**, a student of great talent and humour from Paarl, who was studying organ and piano in the late 1950s. Frank had died suddenly in 1989, but I was able to meet his widow and three sons and their families, and his sister, of whom he used to talk constantly. They showed me some of the work that Frank had done to promote music in Paarl and the Cape Town area. His great triumph was to open The Frank Pietersen School of Music which, with the industry of his sons, is becoming a well-known music establishment. I felt very proud to step into the hall of the school with his eldest son, who is now the principal. The RAM may feel justly proud that one of their students had achieved so much in such difficult circumstances. I did feel sad on leaving South Africa that I had never been able to meet him in his home. I realised what he must have been missing whilst he was in London - his family and the beautiful setting of Paarl, in a sun-soaked valley surrounded by beautiful mountains."

Pianist **HARUKO SEKI** (1992) made her Wigmore Hall debut in March and is busy doing recitals throughout the UK, including at King's Lynn, Bath, Durham, Warwick, Kirkcudbright, Berwick-upon-Tweed and London.

Pianist **ZOE SMITH** (1990) spent last summer in the United States, making her American debut at the National Flute Association Convention in Orlando, Florida, with flautist Kirsten Spratt, playing compositions by **MIKE MOWER** (1980). After a brief visit to Disney World, Zoe spent the rest of her stay in San Francisco where she appeared on West Coast Live, a nationally syndicated radio show, and gave a recital with Californian flautist Angela Koregelos at the Berkeley Piano club.

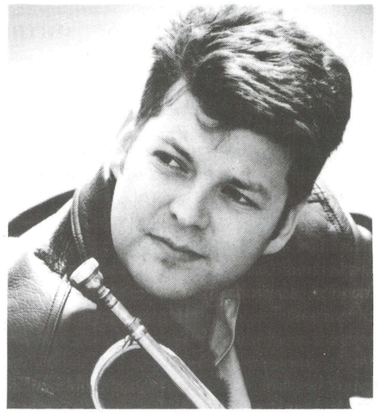
IVOR SETTERFIELD (1994) conducted his new group of professional singers, the Codina Singers, in a performance of the Fauré *Requiem* at St Martin-in-the-Fields in January, with the New London Soloists Orchestra. The programme also included Fauré's *Cantique de Jean Racine* and Frank Martin's *Mass for Double Choir.* The Codina Singers are named after Christian Codina, a young singer from France who died when a student at the Academy.



Brian Sewell Photo Peter Thompson

Always looking for something new or adding to existing skills in masterclasses and workshops for both playing and reed-making since 1971, **BRIAN SEWELL** also plays classical bassoon (Hanover Band 1981-91), baroque and period-contrabasoons (Academy of Ancient Music and Monteverdi orchestras). He has now extended his communication skills, having joined a speakers' club, Toastmasters International, with a view to presenting workshops to help players communicate verbally with their audience by bringing in vocal variety, body language and eye contact, which many instrumentalists find troublesome. After 18 months with the Club, Brian has attained the level of Competent Toastmaster (not the red-coated Guild of Toastmasters), having given ten prepared speeches, officiated as chairman, timekeeper, speech evaluator and general evaluator (commenting on the meeting as a whole), skills so necessary for the concise and supportive comments needed in judging competitions and prizes . If you are interested, you can contact Brian for further details on 0181 540 0670. He would be delighted to help you.

IAIN SIMCOCK (1988) is Professeur de Chant Choral at the Conservatoire National de Région d'Augers where he tutors, in addition to choral singing, vocal chamber music. He continues as organist at the famous Abbaye de Solesmes, but has reduced his work here to fulfil a blossoming career as musical director of Collegium Musicum de France, a high quality vocal ensemble that has just made its first CD. He plays many organ recitals in Europe and will be in the USA in September 1996.



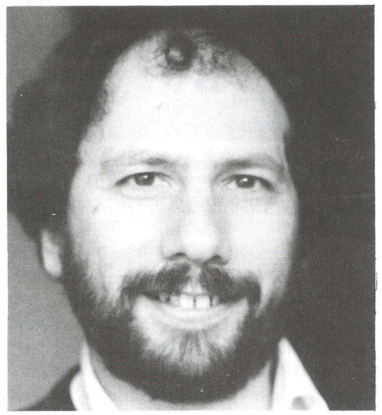
Gareth Small Photo Tom Bangbala

D A (TONY) SMALL (1964) writes with news that his son **GARETH** (1993), associate principal trumpet of the Hallé Orchestra, gave the world premiere of Alun Hoddinott's new trumpet concerto, *The Shining Pyramid*, which was especially written for him, to a packed-to-the-rafters St David's Hall, Cardiff, with the Hallé Orchestra under the baton of Owain Arwel Hughes, on the last night of the Welsh Proms last summer. Gareth also teaches trumpet at Manchester University and has taught and given masterclasses at the Royal Northern College of Music. He is also a member of the Hallé Brass Quintet and the newly-formed Orfeo Trumpet Consort.

ANDREW SMITH (1976) is head of woodwind for the London Borough of Havering Music School and teaches at the Junior Academy. When time and opportunity permits he performs as a soloist and in chamber music. On 28th June he is giving a clarinet recital of French music with **MARIE SABA** (1983), which will take place in Brentwood, Essex, where he has lived since 1992 and which is part of a summer series of music at the Church of St Thomas of Canterbury.

FREDA STEEL (née **FITZPATRICK**, 1956) retired from her post as lecturer in arts administration at City University in April 1995 and married David James. They are now living in West Chiltington, Sussex.

Flautist **JENNIFER STINTON** (1985) has been appointed to teach flute in the music faculty at Reading University. As well as her busy career as a solo artist and chamber musician, she has also been performing in productions at the Royal National Theatre. On 20th December she participated for the fourth year running in a carol service at Southwark Cathedral for the charity Turning Point, the largest charity helping people with drink, drug and mental health problems. In the new year she took part in recitals with the Prospero Chamber Ensemble and also flute and harp concerts with the harpist Lucy Wakeford. She will be making a CD recording of 20th century repertoire for Cala, to include works by Hindemith, Messiaen and Walter Piston, to be released in the summer of 1996.



David Stoll Photo Ian Murray

The request for a short piece on **ALAN BUSH** (see page 31) was accompanied by the question "And what have you been up to since you left us, Mr Stoll?" **DAVID STOLL** writes: "Well, briefly, my postgraduate study at the Academy following a degree in Oxford finished in 1971. For the next four years I had a 'real job' as music director of Greenwich Young Peoples' Theatre. I then risked a freelance career. At first, most commissions came from the theatre world, but slowly I began to be asked for music for the radio, and then television and small documentary films. This continued for several years but gradually the balance of commissions shifted in favour of concert music - mainly chamber music - which I had never stopped writing, but which had not before featured as professional work. To bring things right up to date, recent work has included a String Quartet, *Monument* for Symphonic Harmony Band, *Variations* (a library CD of mixed chamber and electronic music), co-writing the musical *Teller of Tales*, *All the World's a Stage* for upper voice choir, music for a TV science documentary and some language teaching songs. I am at present working on a cantata; then an opera about William Byrd for Crescendo '97. The picture is filled in by mentioning that I serve as vice-chairman of the Executive Committee of the Association of Professional Composers, and spend much of my non-music time studying philosophy and language."

DEREK STUART-CLARK (1980) has been the pianist in the world-famous Pump Room Trio in Bath for several years, where one of his colleagues is violinist **LORNA OSBON** (1982). The untimely death of his fellow-student **NIGEL P. DRAYCOTT** (1980) prompted Derek to compose a Requiem in his memory, which will receive its premiere later this year at St George's Brandon Hill in Bristol. Anyone wishing to contact Derek can telephone him in Bristol on 0117 968 4005.

Ingrid Surgenor (right) with soprano Nuccia Focile Photo Robbie Jack

Pianist **INGRID SURGENOR** (1969) was again official accompanist for the BBC *Cardiff Singer of the World* Competition. The competition is now one of the most important in the world, and is broadcast in many countries. Ingrid has been an official accompanist since its inception in 1983. Following this, she returned to the Bayreuth Festival for her fifth season, and in 1995 she was head of music preparation for *Parsifal*, conducted by Giuseppe Sinopoli, produced by Wolfgang Wagner and featuring Placido Domingo. In the autumn she recorded one of the first TV recordings from the Wigmore Hall, with singers Bryn Terfel, Leah Marian Jones and **BETHAN DUDLEY** (1990), and six programmes for S4C, the Welsh language channel, which were broadcast during January/February. In November, with tenor Dennis O'Neill, she gave a recital at Theatre de la Monnaie in Brussels, and a recoring of De Falla songs was released on the Ricordi label in Italy with the soprano Nuccia Focile.

Significant performances in 1996 of works by **MATTHEW TAYLOR** (1989) include the London premiere of his third string quartet (commissioned and first performed by the Schidloff Quartet) in February, and *Night Visions*, which will be performed by the Fibonacci Sequence at St John's Smith Square in May. *Conflict and Consultation*, commissioned by the Kensington Symphony Orchestra, will be performed at the Queen Elizabeth Hall in July and *Banquet and Invasion*, written for the European Community Chamber Orchestra, will receive its first performance in May. Projects for 1996-7 include a clarinet concerto for Emma Johnson.

Every child's second-worst witch, Grotbags, complete with her divine green hair, is pictured with pianists **JEREMY YOUNG** and **MARCUS TILT** (both 1994), who were ecstatic to spend Christmas in her company for the Barnsley pantomime *Beauty and the Beast*. "Barnsley audiences were some of the toughest we've ever faced ... playing Mozart will be like shooting fish in a barrel from now on ...", says Marcus, who has also been playing accordion regularly for the BBC Concert Orchestra and depping in several West End shows.

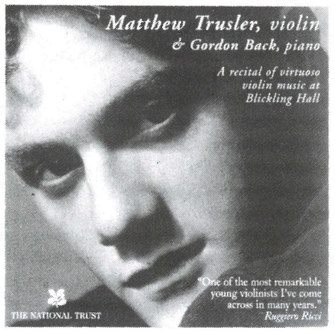
Pianists Jeremy Young (left) and Marcus Tilt, with Grotbags (centre)

DENNIS TODD's (1957) choral suite for SATB and small orchestra, *The Constant Lover*, was revived to considerable acclaim by Bakewell Choral Society in their summer concert on 24th June last. (This is the work which Sir David Willcocks described as highly suitable for amateur societies when it first appeared in the 1960s.) Although now semi-retired, Dennis is still in demand as teacher, lecturer and accompanist. His most recent composition, *Concert Variations* for violin and piano, was given its first performance at a Matlock Music Society concert.

Having spent four years on the Academy staff and travelling the world to promote the RAM, including a notable tour of Korea by the Sinfonia, **JASPER THOROGOOD** (1965) moved to become director of the school of music at Felsted, Essex. He runs the musical life with a staff of four full-time and 30 visiting musicians, to provide a programme of high-profile performances (Grieg and Shostakovich piano concertos and *Carmina Burana* and *African Sanctus* recently), and a demanding academic and chamber music activity. Jasper runs the Felsted Concert Club and is musical adviser to the Felsted Festival of the Arts. Since leaving the Academy in February 1993 he has examined throughout the UK for the Associated Board of the Royal Schools of Music, and also in Japan and New Zealand. The Felsted Singers and Sinfonia will be touring Jersey and Guernsey in April 1996.

GRAHAM TREACHER (1957) writes that Voces (director Martyn Warren), the south-west's leading early music group, is to perform four recently completed motets from Gesualdo's *Cantionas Sacrae* 1634, on which he has been working for some time. They will also give the first public performance of his Navaho Indian piece for chorus, soprano and tenor solos, with Richard Boothby (viola da gamba soloist) at Buckfast Abbey on 27th April at 7.30pm.

Violinist **MATTHEW TRUSLER** (1995) has released a CD entitled *The Virtuosi Tradition* with pianist Gordon Back, on The National Trust label NTCD007. This was chosen by Richard Baker for *Classic Countdown* on Classic FM, and for *Classic FM Magazine* cover CD. It is available from Chimes (the bookshop) and good high street shops, and is distributed by Discovery. Matthew is probably off to the Juilliard School as a postgraduate this September.



Matthew Trusler Photo Suzie Maeder

The recorder consort **TRIO TAGARELA - KATRIINA KOSKI** from Finland (1994) with students **LOUISE BRADBURY** and **LISETTE DA SILVA** (from Portugal) - undertook a *Live Music Now!* tour in November, visiting ten special needs schools in South Yorkshire. They have also been performing in the Royal Festival Hall and National Theatre foyers. Composer **MALCOLM SINGER** has arranged his *Athenian Melodies* for the Trio, and a new work, *Four European Dances* by Alan Taylor will receive its first peformance this spring. In May, Trio Tagarela are giving a concert in St Mary-le-Bow in the Early Music Network series. Katriina Koski also played in the Monteverdi *Vespers* with Fiori Musicali in August and November last year, and has recently co-founded Oriana with students **EMILY WHITE** and **TOM HAMMOND**, sackbuts, and **ANDREA MORRIS**, baroque violin. This new group aims to combine Renaissance music with drama.

Mike Turtle

Since October, **MIKE TURTLE** (1981) has been running a service called SAMS on the Internet for musicians, bands, venues, shops in Switzerland where he lives (SAMS stands for Swiss Assortment Music Service). What it does exactly is hard to describe but anyone interested should check it out at http://www.samsmucic.ch. Mike has been working with a colleague in England to start a similar service, perhaps called BAMS ... He says that anyone who wants to get in touch can reach him via E-mail - mturtle@samsmusic.ch.

In February this year at the Countess of Huntingdon's Hall, Worcester, the **LORCA GUITAR DUO** (**BRIDGET UPSON**, 1992, (left) and Helen Sanderson premiered *Sonetto* for two guitars and tenor written especially for them by Denis Ap Ivor. Shortly after forming in 1994, the duo successfully auditioned for *Live Music Now!* for which they have now given many recitals, and last year their concerts included an appearance at the Dillington Guitar Festival. Other engagements this year include recitals for the Bath International Guitar Festival, the Prussia Cove Guitar Seminar and the Chard Festival of Women in Music, where the programme will include works by Ida Presti and **JUDITH BINGHAM** (1973). Bridget Upson has also formed a duo with recorder player **KATRINA KOSKI** (1995), and last October they performed a number of new works at the British Music Information Centre. In April they will be touring Scotland, including a

Bridget Upson and Helen Sanderson
Photo S L Chai

recital at the Scottish/Finnish Society in Edinburgh.

CHRISTINA WARD (1952) writes that in July 1994 she presented her "Musical Diversions" for the summer concert of the Naional Westminster Choir (conductor **IAN HUMPHRIS**, 1953). She was also asked to sing for a charity concert organised by Richard Stilgoe. In 1995 she was invited back, this time for Richard's Orpheus Trust, and in October she performed for the ISM North London branch. In December took part in Cellijelly at the Harlequin Theatre, Redhill, appearing in triplicate (!) as Mistress of Ceremonies, singer, and accompanist to the cellist Raphael Wallfisch. Accompanying at music festivals, examining in the UK and Ireland, and coaching students at Trinity College of Music (including a few years ago, Katarina Karnéus, Cardiff Singer of the World) keep her happily busy.

Composer **JOHN WEBB**'s (1994) pieces were played all over the country in 1995, some of the works receiving several performances. *Masque* for viol consort was performed at both the Harrogate and Warwick Festivals, and the Harrogate Advertiser reported the piece as "bringing together the style of early consort music and contemporary music together in a turbulent, exciting composition". John's string quartet received four performances, whilst his Wigmore Hall debut was made with *Ten Milk Bottles* for guitar and tenor. The London Oboe Band (director Paul Goodwin) resurrected John's *On Christmas Night*, which they first played in 1994, for a performance in Edinburgh during December. In 1996, Frank Wibaut will premiere a new piano piece, and John has been commissioned by professor of free bass accordion, Owen Murray, for both a solo piece and a concerto (for 1997). He has also been approached concerning a violin concerto. Currently he is working on an orchestral piece for the Richmond Symphony Orchestra for a performance in June 1996.

Cellist **SIMON WEBB** (1992) is performing with the National Symphony Orchestra of Ireland, along with violinist **SHELAGH DIACK** (1993). **CAROLINE WEBB** (1995) is now the orchestral manager of the English Chamber Orchestra.

Organist **CAROL WILLIAMS** (1986) has completed her fifth concert tour of Finland. She writes: "This was especially interesting because, on this occasion, I also visited Estonia. The first concert was in the Malmi Parish of Helsinki, where a fine 3-manual 1984 organ by Heinrich sounded quite superb in the excellent acoustic of this modern church. I then travelled north to the town of Hameenlinna, the birthplace of Sibelius, where the concert was on a splendid 3-manual organ built in 1964 by Kangasala in a very beautiful round church with, once again, an excellent acoustic. I crossed the Gulf of Finland by high-speed ferry to the beautiful and historic walled city of Tallinn in Estonia, where I was met by the organiser of the Church Music Festival and taken on a 40-minute drive to Rapla, a town whose history goes back to 1241. I was to play in a very large and imposing church and spent many hours becoming familiar with the 2-manual romantic organ built in 1939 by Kriisade, a family of brothers responsible for many organs in Estonia. The church, with its grey and rather sparse interior, had an excellent acoustic and the concert was extremely well attended. Interestingly, it was recorded by Estonia Evangelical Radio, and I shall always remember the event because the 'official' flowers were supplemented by flowers from many of the people present. I then returned to Finland for concerts on a 2-manual Anders Thule organ restored in 1992 in a magnificently refurbished church in the seaside town of Tammisaari, and also in Pornainen on a 1977 neo-baroque 2-manual organ by Kangasala with a very light touch and a bright sound. The final concert of the tour was on the island of Lauttasaari near Helsinki on a fully romantic organ built in 1959 by Kangasala, which allowed me to open with Intrada by Sibelius and to play French romantic music, including César Franck's *Piece Héroique* and Louis Vierne's *Carillon de Westminster*. After several visits to Finland, I remain greatly impressed by some of the really superb organs I have encountered and, once again, I enjoyed my tour." Carol is currently in the USA where, as Yale University Chapel Organist, she is thoroughly enjoying her postgraduate studies with Professor Thomas Murray and, in her first semester, has given a concert in Woolsey Hall on the famous 4-manual instrument by Skinner, and has performed with the Yale Philharmonia. She has also played at St Thomas's Church in New York's Fifth Avenue, the programme including works by Purcell, Walton, Tournemire and Vierne. She visited Rockford, Illinois, to play a concert on the historic 1927 Barton theatre pipe-organ and to give a lecture plus concert to a chapter of the American Guild of Organist. She also visited the UK in March to play at Henley Town Hall, Christ Church (Woking) and St Lawrence Jewry (London).

ROSEMARIE WRIGHT (1954) has been invited to give recitals in Australia again this year, in March and April. She has two CDs of Haydn's Piano Sonatas now released in addition to three volumes on cassette. If anyone has difficulty obtaining any of these from their local music store, please telephone her on 01424 423260 and you will have one by return of post.

PAT WHITE (jazz trumpet, 1995) has worked with John Surman in his brass project and with the Dankworth Generation Band and the Don Weller Big Band.

ANTHONY WILLIAMS (1986) is currently head of keyboard and assistant director of music at Radley College. He combines his teaching there and privately with solo and chamber recitals and more recently with work as a presenter and examiner for the Associated Board. He is shortly to travel to Spain to give a series of piano seminars and will be giving four aural workshops in this country on behalf of the Associated Board.

DAVID WILLIAMS (1987) is now living in Pretoria, South Africa, and is assistant principal trumpet with the Transvaal Philharmonic Orchestra.

Sidonie Winter

SIDONIE WINTER (1987) completed a year at the National Opera Studio, performed the role of Fiordiligi (*Cosi fan tutte*) for the Walton Foundation in Ischia last August, and in February 1996 made her debut at the Royal Opera House as the Priestess in *Aida*. In March she took part in masterclasses with Brigitte Fassbaender at the Wigmore Hall.

PETER WITCHELL (1971) has given up the post of director of music at Oakham School after 17 years in the job: he continues as head of academic music, and still runs the choral society and the annual Oakham Festival musical. He now hopes to have more time for composition. In 1995 his new oboe concerto received three performances and the RSCM included one of his anthems in a new anthology: he is also active in the Central Composers' Alliance.

YAP LING (1990), a former pupil of Clarence Myerscough, writes from Sarawak that he recently visited Sabah with his orchestra, where they gave a concert and a few smaller concerts at the local Hyatt Hotel. He has founded the Prelude Academy of Music in Sarawak where he teaches many instruments, and has also been appointed to teach part-time at UNIMAS, the University of Malaysia Sarawak in Kuching as

Yap Ling

well as in Sibu and Bintulu. It is interesting to note that when Yap Ling was in his last year at the RAM he enrolled on a violin making/repair course so that he could carry out simple repairs himself in a country where instruments notoriously become unstuck with humid conditions and no luthier at hand.

LUCY YENDOLE (1992) has joined the viola section at the Royal Opera House.

The Young Concert Artists Trust's concert series runs from October-June at the Wigmore Hall and this year features the Leopold String Trio (**MARIANNE THORSEN, SARAH-JANE BRADLEY** and **KATE GOULD**), flautist **EMILY BEYNON**, the Gould Piano Trio (**GRETEL DOWDESWELL, LUCY GOULD** and **MARTIN STOREY**), as well as **ANDREW WEST**, piano.

CATRIONA YOUNG (1977) has worked for the BBC since leaving the Academy, in many different jobs including as music and arts programmes producer. She spent six years as newsreader on Radio 4, then presenter on Radio 3 for a year, mostly on the early morning programme. She left the staff to get married and now lives in Suffolk with her husband and baby whilst working sporadically for Radio 3 as presenter of *Morning Collection* when Paul Gambaccini takes his holidays, and also as a freelance, mostly in radio presentation.

The Academy would be delighted to hear from any school which has available part-time instrumental teaching opportunities for recent RAM leavers

Please contact
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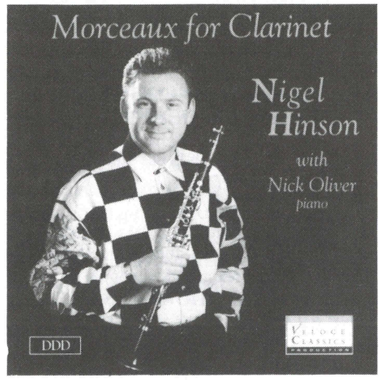
Tel 0171 873 7335 or
Email jsnowman@ram.ac.uk

Thank you to Hilary Burrage for her news from the Royal Liverpool Philharmonic Orchestra. **ROBERT BRAGA** and **ROSEMARY BRAGA** (née **BECKETT**), celebrated their 80th birthdays in 1995 - Bob was for a long time Principal Viola with the orchestra, and there was a small celebration for him after a recent concert. Their granddaughter Lindsay now plays with the orchestra. **MICHAEL OGONOVSKY** (horn) celebrates 35 years with the orchestra. **TONY** (MARTIN) **BURRAGE** has been with the orchestra since "Decimal Day" 1971, and this was celebrated after the orchestra's recent St Valentine's Day Concert. Tony is senior string tutor for the Liverpool Youth Orchestra and will be conducting them on a tour of Hungary in July. **PETER LEACH** is another current "life member" of the orchestra, having performed for over 25 years in the violin section.



Nigel Hinson Photo Robert Carpenter Turner

Since leaving the RAM in 1987, **NIGEL HINSON** has held teaching posts at various private schools and has worked as a freelance clarinettist in London whilst completing a Master's degree in Performance and Composition from Sheffield University. He has also set up a retail business in Nottingham as a wind and strings specialist with music accessories. He signed a solo recording contract with Veloce Classics in 1995. His first disc, *Morceaux for Clarinet* (VELCD9501) has been released, and the next is due at the end of 1996. In November 1995 Nigel became a member of the Royal Society of Musicians.

Former professor of bassoon, **GWYDION BROOKE** FRAM writes "In the Royal Academy of Music of 1901, then located in Tenterden Street, works for wind quintet and piano must have seemed in short supply, but help was at hand from one Lesley Alexander, who offered a prize for a new work. In due course this award was won by a 22-year-old student by the name of Joseph Holbrooke, the sextet being his Opus 33. 85 years later this work was given its second performance, in a broadcast from Southampton. However, its second and very enthusiastic public performance was given last October in a Drill Hall in Oxford Street. The players? A brilliant ensemble of ladies called The Quintessence - from the Royal College of Music."

Margaret Hubicki's 80th - by Clara Taylor

NOT BEING THE SORT OF LADY WHO CONCEALS HER AGE in a cloud of vagueness, Peggy Hubicki had given some of her friends the amazing news that she was to reach her 80th birthday (or double 40th as she prefers) on 2nd July 1995. She little suspected what speculation this caused in the ranks of her musical family, which seems to include most of the musicians in Britain. How best to mark the occasion in a way that Peggy would enjoy and how to express the enormous wealth of love and appreciation that she inspires? We began with the music, of course. Peggy chose some of her own compositions which she particularly wanted to hear and there were also some surprises for her. The party was to be in the company of the closest members of her "family"; to include all her fans we should have had to hire the Royal Albert Hall. As expected, everyone responded to the idea with terrific enthusiasm and the Academy offered the Concert Room, an ideal venue for an intimate occasion. Players and singers were magically available on the day, and the catering was undertaken by the Academy team which produced a splendid tea in the best English tradition. Champagne added even more sparkle to the atmosphere and the guests, with Peggy in pride of place, sat at informally arranged separate tables while the programme of music was performed.

Peggy's own compositions were *Svolgimento*, a duo sonata movement, written for her husband, Bohdan Hubicki, played by Howard Davis and myself; two more pieces for cello and piano - *Rigadon* and *The Lovely Mere*, played by the husband-and-wife team Robert Max and Zoe Solomon, who also later performed the Rachmaninoff *Vocalise*; *From the Isles of the Sea* was performed by Daniel Pailthorpe and James Kirby and the song *Full Fathom Five* ended the requested items, sung by Claire Williams. Next came some surprises. The younger generation of Peggy's pupils was represented by the 11-year-old twins, Francesca and Juliette Blum, who played a waltz by Weber for violin and cello. We ended the programme with homage to the wonderful needlework copy of the Academy motto, made during the course of several years, with typical painstaking precision by Peggy, which now hangs in the entrance hall of the Academy. *Sing Unto God*, taken from the Handel chorus, was sung by Emma Bell, Claire Williams, Ian Yemm and Daniel Howard, changing a few words to convey a personal message ... "to crown this birthday with unmeasured praise"!

At the end of the afternoon Peggy was escorted home laden with presents and flowers, aware in her modest way of at least some of the wealth of love and gratitude that surrounds her. This is how she later summed up her feelings: "Knowing of the very great distances which some of my long-cherished friends had travelled added an extra dimension to that caring, glowing and ever-to-be-remembered occasion".

A MUSICAL FAMILY

Cartoon by Rowlandson, published 30th August 1802 (Royal Academy of Music Collection)

Congratulations to

EDWARD GREGSON

Composer Edward Gregson (1967) takes up his new post as Principal of the Royal Northern College of Music on 1st April

EDWARD GREGSON, who has been a lecturer at Goldsmith's College since 1976 and was appointed to a personal chair there in 1993, takes over as Principal of the Royal Northern College of Music on 1st April, succeeding Sir John Manduell (1964). He himself studied composition and piano at the RAM from 1963-67, winning five prizes for composition. Since then he has written orchestral,chamber, instrumental and choral music, as well as music for theatre, film and television. Most of his works have been broadcast, and for his 50th birthday celebrations in 1995, BBC Radio 3 broadcasts included his Clarinet Concerto (commissioned by the BBC and premiered by Michael Collins and the BBC Philharmonic in 1994), performed by Mairi Nicholson, while the Piano Sonata in one movement (1983) was performed by John McCabe. In addition, a special BBC birthday concert featured his *Missa Brevis Pacem*, the symphonic suite *The Sword and the Crown* and *Metamorphoses*. His past students at Goldsmith's have included composers Errolyn Wallen and Paul Englishby, composer and conductor Martyn Brabbins and conductor Mark Shanahan. Both Paul and Mark continued their studies at the Academy.

Edward Gregson says: "I am looking forward to the challenge of leading the RNCM into the next millenium. It is an exciting time for Manchester and music is at the forefront of new developments with a resurgent Halle Orchestra under Kent Nagano, and probably the most successful of BBC orchestras in the BBC Philharmonic under Yan-Pascal Tortelier. The Royal Northern College of Music, like the Academy, has confidence in its ability to deliver musical education and training for the profession at the highest level, and the innovative artistic policy by my predecessor, Sir John Manduell is something which I am determined to maintain."

Recent CD releases include *Edward Gregson - Wind Music* (Celebration, Metamorphoses, Missa Brevis Pacem, The Sword and the Crown, Festivo), Royal Northern College of Music Wind Orchestra conducted by Edward Gregson and Timothy Reynish (Doyen Wind Series CD043); *Halle Brass plays Gregson* (Quintet for Brass, Sonata for Four Trombones, Equale Dances, Three Dance Episodes, Processional, Six Fanfares) Halle Brass & Royal Northern College of Music Brass Ensemble directed by the composer. Doyen Ensemble Series CD038 and *Edward Gregson: Brass Music Vol 2* (Prelude for an Occasion, Essay, Prelude and Capriccio, Symphonic Study - The Plantagenets; Concerto Grosso, Partita, Variations on Laudate Dominum). James Watson (cornet), Black Dyke Mills Band/ conducted by Edward Gregson and James Watson (Doyen CD044).

Edward Gregson conducted his final concert at Godsmith's with the Goldsmith's Sinfonia on 22nd March, having been the orchestra's main conductor for the past 15 years, including first peformances of works by composers such as Nicola Lefanu, Gary Carpenter and Giles Swayne as well as performances of works by Richard Rodney Bennett, Paul Patterson and John McCabe. He has of course conducted many works at the Academy, particularly during the International Composer Festival Series. The Academy wishes him all the best and congratulates him on this important appointment.

Congratulations also to

Pierre Bensaid, **Suzanne Casey**, **Veronica Freeman**, **Christopher George**, **Maxine Moore**, **Eliesha Nelson** and **Elizabeth Williams** who have all been selected for the 1995-6 London Symphony Orchestra String Scheme.

Mezzo **Jeanette Ager** (1995) who won the recent Royal Over-Seas League Competition Singing Prize and also a Tillett Trust Wigmore Hall lunchtime recital, both of which will be broadcast on Classic FM in June. Pianist **Viv McLean** won the Keyboard section of the ROSL Competition, and piano duo **Jennifer Micaleff and Glen Inanga** the Chamber Ensemble Prize.

Wei-Ting Chen, **Sun-Hee Kim** and **Deborah Menezes**, who successfully completed all parts of the MMus (Performance Studies) of the University of London

Roderick Watkins who successfully completed the MPhil in Composition of the University of London

Roderick Chadwick on winning the Accompanists' Prize in the Grimsby International Singers Competition

Dominic Harlan (1994) who won the ISM Accompanist of the Year Prize at Birmingham Conservatoire

Soprano **Mary Nelson** who won first prize in the Great Elms Award

Gabriela Montero who won third prize in the Thirteenth International Chopin Competition in Warsaw

Maria Rostotsky who won third prize in the Scottish Piano Competition

Nili Newman (1994) who won the Kuhlau International Flute Competition (Germany)

Giselle Allen (soprano) who won first prize of £5000 together with a recital in the John McCormack Golden Voice of Athlone Competition and to mezzo **Miriam Murphy** who gained second prize of £2500 in the same competition

Violinist **Ken Aiso** who was awarded Third Place in the Sixth International Music Competition of Japan held in Tokyo

Yumi Sueki who won fifth prize in the finals of the Concorso Internationale di "Citta de Marazo del Valla" Competition, in Italy

Soprano **Sarah Haigh** who was awarded second prize in the final round of the ISM Sheffield Competititon for Singers 1996

Pianist **Freddie Kempf** who was successful in the finals of the Young Concert Artists Award in New York on 14 January. There were six winners from 300 applicants from 31 countries, for whom YCA will now provide management and recital sponsorship in the USA

Pianists **Min-Jung Kim** and **Warren Lee** who won two of the three Yamaha Piano Scholarships offered this year.

Flautist Nili Newman

Violinist Nicola Loud with flautist Gary Arbuthnot and The Heights restaurant's Head Chef, Nick Evenden Photo Ginger Pearce

Food & Music of excellence Menu

Food and Music of Excellence was launched at The Heights Restaurant at the St Georges Hotel, Langham Place, London W1 (tel 0171 636 1939. The first concert in the series was given by the Sheridan Ensemble, and tickets for the evening cost £32.50 to include three-course dinner and champagne reception. The restaurant sits on the top of Henry Wood House - so there is another Academy link there. Further musical evenings will take place every Friday fortnight, with senior Academy students begin given a platform to bring their music to the general public. Book Now!

Saturdays for £2.12.6d

In 1958 two former RAM students, Kay Hurwitz (née Bartlett, 1948) and Joyce Riddell, along with another friend, Margot Fagan, decided to start a music group for their young offspring. KAY HURWITZ writes:

In those days there was very little opportunity for the very young to participate in group playing and for this reason these friends formed their own Saturday morning musical activity centre. Twelve pupils joined the group, which met at Kay's house each Saturday morning; word soon got around and in no time at all the numbers had grown to about 30, necessitating a move to somewhere more accommodating. The fee for ten weeks was £2.12.6d. As the children were all beginners, the music was specially written for them by the pianist Joyce, with the bowing and fingering added by Kay, with Margot advising on the recorder parts.

The move in 1961 to a school quickly brought in many more pupils and it was then decided to form a proper orchestra and to begin tuition in the various orchestral instruments in order to feed the orchestra. After a few terms the orchestra was divided into two as the original pupils had progressed beyond the beginners' stage and were being held back by the newcomers. So began the Beginners and Junior Orchestras which, 38 years on, still exist!

It was at this time that the eminent cellist and teacher Christopher Bunting joined the group as conductor of the String Orchestra, which was formed by the original children, who were now four years older. Most of these students are now professional musicians. The Youth Music Centre is eternally grateful to Christopher Bunting for his loyalty over all those years. Sadly he has been ill for the past year and his place as conductor of the String Orchestra has been taken over by Emanuel Hurwitz until Christopher recovers.

By the mid '60s the schooi was receiving 200 children each Saturday morning and had four orchestras, a wind ensemble and a parents' orchestra, all of which are still flourishing. In 1968 it was suggested that a summer school should be started, an event which the children look forward to all the year around. This year they are very fortunate in having Emanuel Hurwitz conducting and giving classes.

In 1969 the orchestras were invited to play in the Aldeburgh Festival and it was there that violinist Tina Gruenberg (1981) and cellist Raphael Wallfisch (1973) performed their first solos with orchestra. A special piece written for the orchestra by Joyce Riddell was also played. The night before they were due to play, The Maltings at Snape burnt to the ground and it was thought that the concert would be cancelled. But no - Benjamin Britten said "bring them all", and he had carpenters working all night erecting a platform in Blythburgh Church so as not to disappoint the children. A marquee was put up in the churchyard as a changing room and the Festival carried on from there.

Today the Centre, which still runs from Henrietta Barnet School in Hampstead Garden Suburb on Saturdays, is a hive of activity, still with around 200 children, and maintaining that special friendly atmosphere which is remembered by past students and parents and which is so important to the directors themselves.

A Date for Your Diary

28th July - 3rd August

Youth Music Centre Summer School at Farleigh School, near Andover, Hants. Orchestra and chamber music. Principal teachers to include Emanuel Hurwitz CBE FRAM. £225 exclusive of optional piano lessons. Ages 9-16. Some assisted places available.

Tel: Jane Barnett: 0181 343 1940

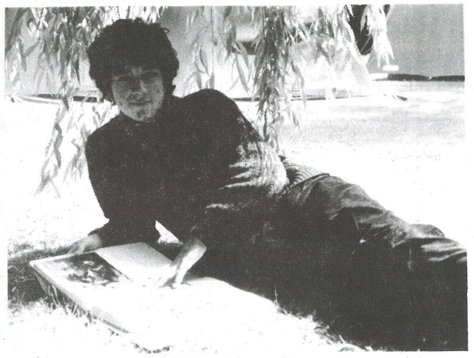
OLIVER DAVIS graduated from the Commercial Music Course in 1994. Read on ...

While in my last year at the Academy I was beginning to panic about my job prospects in the commercial writing field, when I was asked by the production company SRT to edit some classical music. SRT had in 1994 won a contract with Tring International to record the *Royal Philharmonic Collection*, a large orchestral series encompassing well-known symphonies, concertos and overtures. When I had finished several albums they then asked me to work with the executive producer on the recording sessions as "editor on session". This rather daunting position meant I had to check every bar that was recorded and ask the RPO to redo any sections that were either out of tune or not together.

After several months of intensive recording my boss suggested I produce a pop album with Toyah Wilcox (also on Tring). The recording went ahead at CTS studios, and I followed it up with a second album which has recently been released.

In the spring of 1995 my career took a slightly different turn as I became acquainted with a Singapore businessman looking to invest in classical recordings. With his financial backing I set up a record label called Oxford Classics and proceeded to record a chamber music series. The label now has a distinct identity as nearly all the musicians involved have either recently left the Academy or are in their final year. The first ten albums are in completion and we are about to organise the next ten, again focusing on chamber music. Since leaving the Academy things haven't gone entirely as I had expected, but I can't deny that my experience to date has been both challenging and exciting.

Come along to the 1996 Wraysbury Festival



Academy students, cellist Robin Michael (left) and pianist Konstanin Lifschitz, enjoying the sun at last year's Festival

MELANIE DAIKEN, professor of composition, is artistic director of the Wraysbury Festival, which will this year be devoted to the theme *French Music, Classical and Contemporary*, with George Benjamin and Tristan Murail as composers-in-residence. Events will be held at Ankerwycke Lodge and St Andrew's Church, Wraysbury, and the Old Town Hall Arts Centre, Staines.

PROGRAMME

Friday May 31st

Morning

Talks by Neil Heyde and Jonathan Dunsby

Afternoon

Lecture-demonstration on the Onde Martenot by Francoise Pellier-Murail

Evening

Composers' concert including selection of works by Royal Academy and Royal College of Music composers

Saturday 1st June

Morning

Talks by Robert Sherlaw-Johnson and David Drew

Afternoon

Concert by Academy students of French piano music and songs - also to include *Trois Etudes* (Benjamin) and *Territoire de l'oubli* (Murail).

Evening

Chamber concert in St Andrew's Church including *Upon Silence* (Benjamin) and *Ethers* (Murail)

Sunday 2nd June

Morning

Talks by George Benjamin and Tristan Murail

Afternoon

Concert by Academy students of French chamber music including *Flight* (Benjamin) and *Attracteurs Etranges* (Murail)

Evening

Orchestral concert in the Old Town Hall, Staines, conducted by Orlando Jopling and to include Mozart's Horn Concerto No 4 in E flat (*soloist* Richard Bayliss); Ravel's Piano Concerto in G (*soloist* Viv McLean); Milhaud's *Le Bouef sur le Toit* and *A Mind of Winter* by Benjamin and *Treize Couleurs du Soleil Couchant* by Murail.

Buzz words Keith Mayler (1978) writes from his home in Vienna following his visit to the Academy

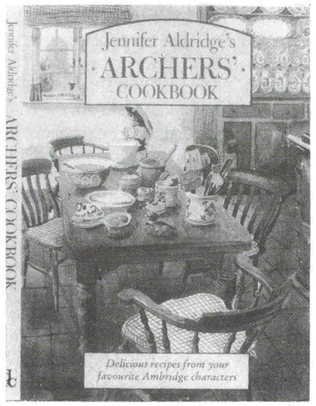
After a recent visit to the RAM I was delighted to see the place absolutely 'buzzing' with activity. The Academy buzzed in my time as well, but I am thrilled to see that the rhythm has become slightly more up-beat! Yes, I did hear a violinist practising the Beethoven Concerto and very good it was too. Pianists were playing Chopin, Mozart and Bach, nevertheless, what excited me most of all were the following: electronic sounds coming from some form of computer, some superb harpsichord playing, a flourishing early music department, a soprano practising a jazz number, students (possibly singers) being put through a movement class (being taught some form of routine). I have been amazed throughout my singing career how many of my partners weren't even capable of dancing a waltz. No problem if you are doing *Tristan and Isolde*, but a catastrophe if you are doing *The Merry Widow*! Most important, the staff who are involved in getting students work and helping with all the problems which beset a career with music. Playing your instrument superbly, or having a fantastic singing technique, is excellent, but finding work with music today is business in a MAJOR KEY. Having sung more than 4000 performances on stage, over a period of 17 years in opera, operetta, musical theatre, radio broadcasts, world premieres of major composers' works, oratorio etc, I can claim to have had success at finding work. Now I'm involved in finding work for others. Two-and-a-half years ago I formed my own artist's agency, MAM Management, an enterprise which presents millions of problems but has brought me together with some of the finest musicians in Europe today. Although I shall only be starting my third season this year, I have a fine roster of artists who appear at some of the world's most important venues - the Wigmore Hall, Suntory Hall, Carnegie Hall, Vienna's Musikverein, Alte Oper, Frankfurt, Musikhalle, Hamburg. I am pleased to represent one or two former RAM students as well as some of the UK's outstanding talent, for example The Palladian Ensemble, and so my involvement with music and my connection with the Academy continues. I do feel flexibility is one of the most important ingredients for a successful career and was encouraged to see that this attitude is held by many of the people I met recently at the RAM.

Dum-de-dum-de-dum-de-dum; dum-de-dum-de-dum-dum

JENNIFER ALDRIDGE, elder daughter of Peggy and Jack Archer, has lived in Ambridge for most of her life. She has been a regular contributor to the *Borchester Echo* and was co-author of *Ambridge - an English Village through the Ages*. She is married to Brian, a successful farmer and landowner, and they live at Home Farm in Ambridge. She has one son, Adam, and three daughters, Debbie, Kate and Alice.

Angela Piper

ANGELA PIPER writes: Shortly after leaving the Academy in 1962 and having won a radio award while a student, I was asked to audition for the part of Jennifer Archer. Little did I think I should still be playing her some 32 years later! I have been lucky and have managed to combine my time on *The Archers* with other acting work on the stage and in TV and radio. Married to a former student of the Royal College of Music, Peter Bolgar, who made his career in the BBC, we have three children - Ben (28), who was a chorister at Winchester Cathedral and is now an architect, Dan (25), a former chorister at Ely Cathedral who is now a broker in the City, and Amelia (23), a doctor at London's St George's Hospital. We have always enjoyed living in the country - keeping chickens, ducks and bees in an 18th-century farmhouse - and it seemed an obvious thing to do to write a cookbook, having enjoyed cooking for family and friends in my country farmhouse kitchen, using the freshly picked fruit and vegetables from our own garden. I just wanted to portray the real feel of a quintessential English village through the variety of recipes I've constructed and compiled, all of them straightforward and easy to prepare. I wanted people to imagine sitting down to tea with their friends in Ambridge, biting into those buttery treats. It has been fun to write and exciting and rewarding to promote and, as I always relish new challenges, I'm hoping to be working on a new idea shortly.



Jennifer Aldridge's Archers' Cookbook, containing delicious recipes from your favourite Ambridge characters, is published by David and Charles (ISBN 0 7153 0141 1)

TERESA NEWMAN, who studied at the RAM in the late 1920s, writes:

"There used to be a theatre just off the Tottenham Court Road, the Scala Theatre, where the RAM presented *Samson and Delilah* - who played the main parts I cannot remember, and especially not the date. However, I am almost sure that the student elected to sing Delilah was found to be performing at the Palace Theatre in *Bitter Sweet*. Needless to say, the result of all that was expulsion from the RAM. What a 'hou ha' all that caused. In 'them-thar' days, a very serious matter to be found working while still studying." Teresa, who studied piano, is a member of the British Music Hall Society, the Concert Artists' Association and the London Concert Parties Association. She has some concert dresses she would like to sell, and may be contacted through Janet Snowman.

Teresa Newman

NEW COURSES & QUALIFICATIONS

GLORIA TOPLIS (1971) is the Course Director of a new Post-Diploma Course which should interest those of you with Performers' Course diplomas

The BA (Hons) Music (Post-Diploma) course was set up by Kingston University in response to a large number of enquiries received by the School of Music over a number of years from Diploma holders who wish to obtain recognition as a Qualified Teacher for teaching music to classes in maintained schools. At present, the postgraduate route to Qualified Teacher Status, the one-year Postgraduate Certificate in Education, is available only to those who hold a degree or a graduate diploma from one of the music colleges (eg GRSM); the licentiate diploma (eg LRAM) is not an acceptable qualification. An experienced instrumental/vocal teacher who studied for three or four years at the Academy but who did not opt to study for the (now abolished) GRSM is not eligible for entry to a PGCE course.

Kingston University has addressed this anomaly by instituting a course which "tops up" to degree level a music college diploma. The course is modular and is attended part-time over two-and-a-half years. It contains fewer modules than would an equivalent full-time course as students are given credit for their prior learning, ie their diploma studies. Of the modules undertaken, in some the knowledge and skills of a diploma-holder are extended and in others they are complemented. The modules concerned with music history and analysis and ethnomusicology, for example, complement the studies undertaken for a diploma, whilst the modules Repertoire and Style and Educational Perspectives of Instrumental Teaching build on the experience of practising instrumental teachers.

The School of Music at Kingston Unversity is recognised internationally and its facilities are excellent. A programme of concerts and masterclasses is organised each year and involves the University's ensemble-in-residence, the Fibonacci Sequence, as well as other visiting recitalists. There are numerous performing groups and part-time students can avail themselves of all the resources which are available at the university.

The Associated Board's new course

The Associated Board of the Royal Schools of Music represents a partnership between the Academy, the Royal College of Music, Royal Northern College of Music and Royal Scottish Academy of Music and Drama. It has now established a Professional Development course for Instrumental and Singing Teachers, leading to the qualifications of CT ABRSM. The course will have a strong practical bias and an emphasis on developing skills for teaching pupils at levels of Grades 1-5. It is a one-year part-time course and includes residential sessions independent work by students and mentoring of students,and will run at a number of locations in the UK. The final certificate will exempt students from Part 2 of the LRSM Branch C: Teaching (Instrumental or Voice) Diploma. A copy of the Prospectus may be obtained from Course director Richard Crozier at the Associated Board of the Royal Schools of Music, 14 Bedford Square, London WC1B 3JG (tel 0171 467 8257).

THE JAMES WRIGHT MEMORIAL AWARD

James Wright died in February 1995. His widow, Louise Wright, has donated a prize for a student of violin or viola in his memory

James Hamilton Miller Wright was a child prodigy from Winnipeg, Canada, who was awarded an Associated Board Scholarship to the Academy in 1927, where he studied with Spencer Dyke. When a student, he was chosen to perform the Mendelssohn Violin Concerto and the Bach Brandenburg No 4 with Sir Henry Wood at the Queens Hall. He was appointed a sub-professor of violin in January 1931, and in June 1931 he gave a recital with former Warden Myers Foggin at the piano at the Conway Hall, London. James Wright was a founder member of the Boyd Neel Orchestra, and performed with all the major orchestras including the London Philharmonic, London Symphony Orchestra, Philharmonia, and Royal Philharmonic Orchestra. He was also a founder member of the RAF Symphony Orchestra, with which he played from 1939-45 and which contained the finest string section in Britain, including Harry Blech, Max Gilbert, Canadian colleagues Frederick Grinke and David Martin (both of whom were professors at the Academy), Leonard Hirsch, Norman Del Mar and Howard Ferguson. The Academy is grateful to have also received from Mrs Wright the gift of James Wright's Academy medals, personal scrapbook and concert programmes.

James Hamilton Miller Wright,from his scrapbook, recently donated to the RAM library

ALAN BUSH

An Appreciation by former pupil DAVID STOLL

ALAN BUSH died on 31st October at the age of 94. He tutored me in composition as a postgraduate student at the Academy in the early 1970s, and my first meeting with him was in a small upstairs room at the Academy. At this initial lesson he played (brilliantly) and analysed the Diabelli Variations. Most subsequent lessons were at his home in Radlett, where I was always entertained with tea by him and his wife Nancy. The lessons themselves would take place at the piano - his score reading was as excellent as his playing and discussion rarely strayed from the piece on the music stand. I was also welcomed as a guest on other occasions to meet other students and musicians. Then the discussion was always wide-ranging.

In his collection of essays, *In My Eighth Decade*, Dr Bush wrote that he thought it "essential to devise a method of teaching composition which would ... shield (the student) from the idiosyncracy of his teacher". Alan Bush never once commented to me on any musical language chosen for an exercise or piece; he always took it for itself and pointed out with clarity and a sort of abstract kindness where it was not consistent with itself or musically effective. He was also astonishingly quick at coming up with possible solutions to intricate contrapuntal or harmonic problems. I found myself returning to him for this keen musical insight and intelligence long after leaving the Academy. He was happy to see me, and things were as before - tea and conversation in Radlett in the large room overlooking the beautiful garden.

One specific "idiosyncrasy" I do recall, however. I'm fairly certain that I have inherited my caution in the use of vocal melismata from Dr Bush.

He was most encouraging that my first professional work was to be in the theatre, saying that writing to order and under strict time discipline was an excellent training for a composer. He had always made efforts to try to have the pieces his students wrote played by other students: writing for the theatre would ensure that the music did not remain only on the page. My last contact was in 1993 when he said that he wouldn't be able to come to a concert of my music and requested a recording. He wrote again, giving first impressions of the pieces and said "I think I need a little more time to give you a true appraisal of them, but I shall listen to them more in the near future", and wished me success.

Despite the childish way Alan Bush was treated elsewhere for his political philosophy, the Academy did not fail to recognise his stature. It was certainly fortunate for me and his many other students. What we remember is the man himself.

NB: A drawing of Alan Bush was donated to the RAM by the artist Robert Priseman last year. It is currently hanging in Timothy Bowers' office. Tim was also taught by Alan Bush.

MRS MARGIT DALE TRAYNIER

The death has occurred at the age of 92 of Mrs Margit Dale Traynier, widow of Benjamin J. Dale, composer and former Warden of the Academy. Mrs Dale, as she was known to Academy staff, loved to visit the RAM and to speak about Academy life, especially during the last World War. Last year she presented a striking photographic portrait of Benjamin Dale to the Academy. We send our condolences to her husband, Derek Traynier, who gave her much support over the past years, particularly when her hearing and eyesight began to fail her.One of her immediate bequests to the Academy is a gift to the RAM Magazine, which she always enjoyed.

DEATHS

It is with deep regret that we announce the deaths of

Julia Mary Baillie Adam, August 1993
Peter Beavan FRAM, January 1995
Alan Bush FRAM (former member professorial staff), 31st October 1995
Edgar Brice HonARAM (former member professional staff) December 1995
Brian Brockless HonRAM (former member of professorial staff) 18th December 1995
Ida Carroll OBE HonRAM, 9 September 1995
Shura Cherkassky HonRAM, December 1995
Douglas Clifforde (member of RAM staff 1926-71 and latterly Chief Clerk and Examinations Manager), December 1995
Constance Isobel (Elizabeth) Diack (née Loxton), March 1995
Christine Ives, 1995
Cecil William Grant, 27 December 1994
Christine Guy, 9 September 1995
Bertha Hann ARAM, February 1995
Audrey Harrison (née Black), July 1995
Peter Hodgson, 7th November 1995
Pamela Jaquarello, February 1996
Gerald Jarvis FRAM, 16th January 1996
John Parkins HonARAM (former member, professorial staff) 20th October 1995
André-Francois Marescotti HonRAM, 18th May 1995
Toru Takemitsu HonRAM, February 1996
Herbert Sumsion CBE HonRAM, 11th August 1995
Dorothy Walton (née Green) ARAM, 11th June 1995

Professorial news

Professor of violin Xue Wei and conductor Carl Davis are presented to Her Majesty The Queen at a 1995 concert to mark the 50th Anniversary of the United Nations, held at Kenwood

A concert was held on 16th November to celebrate the birthdays of composition professors **MELANIE DAIKEN** and **TIMOTHY BOWERS**. **NICHOLAS WALKER**, who teaches keyboard and aural skills at the Academy, performed Tim's *Four Concert Studies* and students, soprano Stephanie Adlington, baritone Robert Rice, and an instrumental ensemble were conducted by Harry Curtis in a performance of his *Love Songs after Apollinaire*. Cellist Kirstin Spencer joined Melanie at the piano for *A Tale of Thuringia*, and Hannah Perowne (violin), Simon Crawford-Phillips (piano) and twelve strings were conducted by Orlando Jopling in a performance of *Der Gärtner*.

CLARA TAYLOR coaches 20 Academy singers every week but still finds time to accompany in concerts, recently appearing with singers Marilyn Hill Smith and Donald Maxwell. Examining for the Associated Board has taken her to Holland in temperatures 12 degrees below freezing, and she has also presented seminars for teachers and examiners. The next tours are to Switzerland and Sweden. News of some of Clara's recently-launched students follows - tenor Robert Johnson, having toured extensively with the Tallis Scholars, will resign this year as his solo work has now taken over - he sings the Evangelist at this year's Three Choirs Festival and many other important concerts. Emily Bauer-Jones (mezzo) has many concerts and recitals and recently appeared at the Barbican and St John's Smith Square. She and Clara gave a recital at Cranbrook School in January as part of the Countess of Munster Musical Trust scheme. Carolyn Foulkes, soprano, will sing Micaela and Musetta for Opera Brava. Catherine Harper is Clorinda in Opera Northern Ireland's production of *La Cenerentola*, and Teresa Shaw will also be in Northern Ireland as the Composer in *Ariadne auf Naxos*.

JOHN WALLACE, artistic director of brass, will be teaching this summer at the Lake Placid International Trumpet Seminar in New York State. The course, whose teachers also include Edward Carroll from the Rotterdam Conservatory, Thomas Stevens from the Los Angeles Philharmonic, James Thompson from the Atlanta Symphony and Bob Brookmeyer (Danish Radio Big Band), has the support of the Yamaha Corporation of America Band and Orchestral Division, and some scholarships are available. Closing date is 15 April - Tel 00 1 603 643 4100/Fax 001 603 643 9594. John's own forthcoming engagements include the BBC's *Last Night of the Proms* when he will perform the Shostakovich Concerto for Piano and Trumpet with Joanna MacGregor, with Andrew Davis conducting the BBC Symphony Orchestra. On 1st March the Wallace Collection's new recording entitled *Origin of Species* was released, with music from Cyfarthfa Castle on Victorian period keyed and valved instruments. On 4th March John performed Zimmerman's Trumpet Concerto *Nobody Knows the Trouble I See* at the Queen Elizabeth Hall as part of the South Bank's "Towards the Millenium" series. On 25th March he performed James MacMillan's trumpet concerto *Epiclesis* (which was written for him), in a European Broadcasting Union broadcast from Glasgow with Elgar Howard conducting the BBCSO, and he will tour South Africa with the Wallace Collection from 21 April-7 May. John has also recorded Tim Souster's Trumpet Concerto with the Philharmonia, conducted by Martyn Brabbins, for BMG.

In an earlier issue of the *Newsletter* professor of violin **CLARENCE MYERSCOUGH** was pictured working on a copy of his Maggini violin - the finished instrument is pictured below. Clarence is very pleased with the sound and plans sometime in the future to copy his other Maggini, now played by his daughter Nadia, which has a one-piece back and is of a slightly later date - possibly around 1600. Clarence recently played the Paganini Violin Concerto with the Darlington Orchestra and in the summer was reinvited to the International Music Festival in Segovia, Spain, where he played the Walton Sonata, *Poème* by Chausson and works by Sarasate,Gibbs and Bach to excellent reviews. He also gave a chamber music concert with former RAM student Professor Reimund Korupp in Heidelberg, in which they performed the *Quartet for the End of Time* by Messiaen.

Clarence Myerscough's finished copy (centre) of his Maggini of 1598 (left), with Nadia's Maggini of 1600 on the right.

This seminal work was written during the war in a prison camp and was given its first performance in the camp itself - one of the performers, Etienne Pasquier, was a considerable inspiration during Clarence's early development. For 1996-7 he has concerts planned in Switzerland, France and the USA, summer music courses and recitals in Spain, and is also practising the viola d'amore for a forthcoming date.

Professor of violin **HOWARD DAVIS** writes that the Alberni Quartet will give a recital at the Exeter Festival (director **PAUL PATTERSON**) in June, performing on four Stradivarius instruments, with a pre-concert talk about the instruments to be given by violin dealer Charles Beare. They are also to give two recitals at the Three Choirs Festival in Worcester in August, and during the festival there will be an exhibition of paintings by Howard in the county museum. The quartet's latest CD of works by Ravel and Dvorak is due out shortly. Howard and professor of harpsichord **VIRGINIA BLACK**'s son, Oliver, is featured on page 29. Virginia was BBC Radio 3 "Artist of the Week" from 2-6 October last .

NICK INGMAN, director of commercial music has worked recently as arranger for Sir Andrew Lloyd Webber, Blur, Boy George, Chris de Burgh, Cliff Richard, Diana Ross, Everything But the Girl, George Michael, Kylie Minogue, Menswear, Michael Crawford, Oasis, Paul McCartney, Pet Shop Boys, Portishead, Riverdance (theatre and record), Sade and Whitney Houston; and as orchestrator for films such as *Othello* (Kenneth Branagh) and *Don Juan de Marcos* (Marlon Brando), as well as conductor for TV for *Prime Suspect*, *Measure for Measure*, *Shadow of the Gunman*, *Crossing the Border* and *Keeping Up Appearances*.

JONATHAN WILLCOCKS, director of the Junior Academy, will be visiting the USA six times in 1996 to conduct concerts, including at Carnegie Hall in New York, and to take workshops for choral conductors. Jonathan is also entering his 21st season as conductor and musical director of the Portsmouth Choral Union, whose guest soloists in recent performances have included professor of singing **MARK WILDMAN** and mezzo-soprano Jeanette Ager (1995).

Professor of violin **ERICH GRUENBERG**, Indian tabla player Zakir Hussain and Israeli pianist Daniel Adni will give an International Celebrity Recital concert called "Fusing Elements from Africa, India and the West" as part of the 4th Biennial International Symposium and Festival sponsored by the Centre for Intercultural Music Arts (CIMA) and City University from 15-19 April. It will include the world premiere of Concerto for Violin, Tabla and Piano by Roy Travis (USA), at the concert hall of the Guildhall School of Music and Drama at 7pm on Tuesday 16th April - admission is free - for further information about the Symposium contact Akin Euba, Department of Music, University of Pittsburgh. Fax 00 1 412 624 4186.

Paul Esswood

Professor of singing **PAUL ESSWOOD** sang in the world premiere of the opera *Schlafes Bruder* by Herbert Willi in Zurich, Switzerland, in March, and also gave masterclasses in Karlsruhe in February, Vienna in March, with another planned for Chinon in August.

BMus course tutor **RUTH BYCHMORE** is looking forward to another busy composing year with commissions from the Wallace Collection Brass Quintet, the choirs of Marylebone Parish Church and Queen's College Cambridge, and a work for the King Edward VIth Foundation to be premiered in Birmingham's Symphony Hall in March 1997. She has recently been busy making a programme on Clara Schumann for BBC Radio 3 with Jonathan Dobson, who teaches on the IPT course.

GARETH HANCOCK, who teaches piano accompaniment, made his debut recitals in the USA in Cleveland, Ohio and Waco, Texas, in October and November 1995 with mezzo-soprano Sarah Walker. Further recitals with whom are planned throughout 1996 with a return to the USA in 1997. Gareth has been a member of the music staff at Glyndebourne Opera since 1995, and in March conducted performances of Verdi's *Rigoletto* for English Touring Opera.

Professor of violin **SOPHIE LANGDON** made her BBC Radio 3 debut in February as a presenter as well as giving performances. She has recorded a new CD for Chandos of the Double Concerto for Violin and Horn by Dame Ethel Smyth, which was released in March, with **RICHARD WATKINS** (horn) and the BBC Philharmonic Orchestra conducted by Odaline de la Martinez (1976). Sophie has formed a new string quartet called the Fourth Dimension, and in December recorded the Louise Ferrenc Nonet with the Ambache Chamber Ensemble for IMP.

SIEGMUND NISSEL, professor of chamber music, was in the Academy for a period in February, but has a busy schedule for the coming months. In April he will be taking a two- week course in Klagenfurt, Austria and one week at Snape, Aldeburgh. In May he makes another visit to the USA and teaches for a week at Evian, France. Then to the Orlando Festival in Holland where he will teach for a week, following by a two-week course at the Amadeus Summer Course which will be held at Frances Holland School this year, because of building works within the Academy. Then to another two weeks' teaching south of Vienna aranged by the Vienna Musikakademic, followed by two weeks' course at the Musicades, Lyon France - then back to the RAM in October.

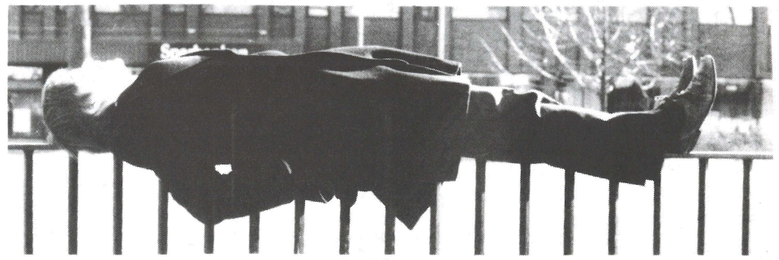
MICHAEL GARRICK's Big Band, which includes ex-Academy students Ian Wood, Oliver Preece, Gabriel Garrick (trumpets), Bill Mee (bass trombone) and Paul Moylan (double bass) toured Malaysia with singer Jacqui Dankworth in November 1995 which was a tremendous experience and a boost to everyone's morale. The itinerary includes dances, concerts, workshops and a performance for the King (in Malaysian, the Agong). Coincidentally, Michael had prepared a big band version of a Malay Court Dance which ends with the thunderous sound of a large gong. The Jazz Academy Piano People (December 28-30) was well attended and extra staff had to be called in and the World Music course which he organised (5-8 April) immerses participants in Brazilian, African, Indian and Cuban music. The big band's double CD *Meteors Close at Hand* has received high critical praise and a new release is planned for the autumn. Meanwhile, Jazz Academy's CDs are available at discount prices from Michael at the RAM. Just leave a note - as long as it's well-tempered - in his pigeon hole.

Head of composition **PAUL PATTERSON**'s setting of Roald Dahl's "Revolting Rhyme" *Little Red Riding Hood*, written for the London Philharmonic and the Roald Dahl Foundation in 1992, has become a notable success. Performed already in Australia, Germany, Norway and Sweden, the piece was filmed by the BBC and broadcast on BBC1 on New Year's Day, and EMI has released it on CD, cassette and video. It was performed during December by the Bournemouth Symphony and Scottish Chamber Orchestras, and both the BIT 20 chamber orchestra in Bergen, Norway and the Gothenburg Symphony Orchestra in Sweden are giving a series of performances this spring as part of their respective education programmes. An overture for the Three Choirs' Festival and a solo viola piece for Hungarian Radio's Bartók celebrations were Paul's most recent projects, and he is currenly writing a work for the Bournemouth Symphony Orchestra, to be premiered later in 1996.

Professor of violin **GYORGY PAUK** gave masterclasses at the Toho Gakuen School and Tokyo Geidai in January. Over the next few months he will be giving concerts in Norway, Finland, London (as part of the London Symphony Orchestra International Series at the Barbican), the Concertgebouw, Amsterdam, with a tour of New Zealand in May. This summer he will give masterclasses at Yale University in the USA and perform in several chamber music festivals in the USA plus orchestral concerts.

Professor of viola **MARTIN OUTRAM**'s recent solo engagements have included two important premieres, both in concerts recorded for the BBC at St John's Smith Square. Last May he took part in the English premiere of Sir Peter Maxwell Davies's fifth Strathclyde Concerto when his co-soloist was Pauline Lowbury, with the Britten Sinfonia, conducted by the composer. In February this year he was the soloist in the first concert performance of Benjamin Britten's early musical self-portrait Sketch No 2 - E.B.B.; the orchestra on that occasion being Sinfonia 21. Last month he again appeared as soloist with the Britten Sinfonia in John Woolrich's *Ulysses Awakes*.

A Classical Approach to Jazz Piano is the name of the recently-published book by **DOMINIC ALDISS**, who teaches jazz piano at the Academy. Dominic also gives classes in classical harmony, composition and jazz theory at the Junior Department of the Royal College of Music and the American School of Modern Music in Paris. He is active on the jazz scene in both London and Paris leading his own trio, writing for small groups and singing in a duo with Joan Viskant. He recently recorded a solo piano album, *Night Music*, and his second , *Turn out the Stars,* with the Pirandello Quartet and bassist Alec Dankworth is due out shortly. Dominic's second book, concerning improvisation and scale theory, is currently in preparation, and further enquiries should be addressed to him at 122 Dawes Road, London SW6 7EG (ISBN 0 95256100 X)



Mats Lidstrom

MATS LIDSTROM, professor of cello, had two CDs released in March both with pianist Bengt Forsberg, one featuring works by Swedish composers, and the second one (for Hyperion) with sonatas by B.Godard and L. Boellman. He also performed a concerto with the Stockholm Philharmonic Orchestra by Lavtian composer P. Vasks, written in 1994. He will give a recital in the Duke's Hall on 3rd May with student pianist Frederick Kempf, honouring the memory of Keith Pearson, former professor of clarinet at the Academy, who died tragically some five years ago while on tour with the Royal Philhamonic Orchestra.

Did you know that ...

Professor of accompaniment GEOFFREY PRATLEY coached Jennifer Ehle, who played Elizabeth Bennett, in the recently highly-acclaimed BBC TV production of Jane Austen's *Pride and Prejudice*.

Next September marks **DEREK TAYLOR**'s 50th year in the Academy - beginning when a Junior Exhibitioner at the age of 11, then as a student, and now as **professor of horn**.

Professor of trumpet JAMES WATSON broke records with his sixth consecutive win at the National Brass Band of Great Britain championships held recently at the Royal Albert Hall, when he conducted the brilliant Black Dyke Mills Band. In 1995 it was a clean sweep of the British Open, National and European titles.

Professor of violin ERICH GRUENBERG led the orchestra for many of The Beatles hits, and **DEREK SIMPSON, Professor of cello**, led the cello section on the famous *Eleanor Rigby* recording.

BMus course tutor TIM BOWERS is a regular member of the Hen and Chickens "B" Team, currently fourth in the Chesham and Prestwood section of the National Quiz League.

Head of woodwind SEBASTIAN BELL is a retired offshore power boat racer.

Vocal coach ANTHONY HOSE turned down a tour with 1960s rock star Chubby Checker.

Professor of piano and Advanced Course Tutor FRANK WIBAUT when in his 30s, was thought to look too well-fed when auditioning as a pianist for a Cinzano advert with Joan Collins.

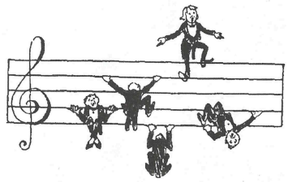
Professor of cello DAVID STRANGE in his capacity as head of strings for the European Union Youth Orchestra, left London for the final round of auditions on the evening of Thursday 15th February. He resumed his teaching in the Academy at lunchtime on Tuesday 20th having been to Dublin, Helsinki via Frankfurt and then Athens via Amsterdam in temperatures from -17 (Helsinki) to +17 degrees (Athens).

Some Cafés Do Have 'em

Menu a l'Academie
Consommé Choral Surprise
compris de soprano, contralto, ténor et baryton
avec croutons
ou
Paté de Foie Brass
trompets et trombones des champignons
***
Un Ragout de l'Orchestre
ou
Tagliatelle des Instruments à Cordes
ou
Filets des Claviers du Boeuf
tous servis avec les légumes du jour
***
Une Tarte a l'Hautbois et Basson
avec une creme de composition
ou Une Mousse aux Timbales et Percussion
avec un coulis de jazz
***
Café et Chocolats

Thank you to Helen Williams (en francais, mais encore), who must be dreaming of other things

STUDENT NEWS



Saxophone player **PAUL BOOTH** has won one of the prestigious Clifford Brown/Stan Getz Prizes for Young Jazz Musicians at the 23rd Conference of the International Association of Jazz Educators in Atlanta. He was the first non-American ever to win. He and the four other winners received a standing ovation when the opened the final concert in front of 2000 people.

At a time when Nigeria was, politically speaking, in chaos following the executions of nine Rights' activists (including the famous writer Ken Saro-Wiwa), the **MICALLEF-INANGA DUO** (Jennifer Micallef and Glen Inanga) created an opportunity for the various communities to get together and experience something special. The idea of a recital for two pianos was out of the ordinary for even the most keen concert goers. This made an indelible mark, being the first ever two-piano recital to be presented in Nigeria's history. The tour, sponsored by Bode Emanual, comprised three recitals in Ibadan (TTTA Conference Centre) and Lagos (Agip Recital Hall, Muson Centre). The recitals were well received and comprised works by Bizet, Liszt, Ravel, Poulenc and Lejsek and culminated in a standing ovation. Future plans for the duo include a more extensive tour of West Africa, concerto and recital appearances in Malta, London, Germany and Czech Republic.

Soprano **SUZANNA MARKS** performed Berlioz's *Les Nuits d'Eté* with the Wyndham Ensemble recently. In September 1995 she took part in a performance of Bach's *B minor Mass* with the Cryes of London, and forthcoming engagements include John Rutter's *Requiem* at St John's Smith Square with the London Choral Society conducted by Ronald Corp, and a *St John Passion*. Suzanna is giving regular recitals for the Council for Music in Hospitals, and forthcoming opera roles include Adele (*Die Fledermaus*) and the Plaintiff (*Trial by Jury*).

After visiting Copenhagen as guest conductor of the Copenhagen Symphony Orchestra in October 1995, **TOM HAMMOND** (third-year trombone) has been asked to be associate conductor at this year's Great Missenden Festival in Bucks, in August. Warwick Music now publishes his arranging, and he has recently finished an arrangement of *The Magic Flute* for Trombone Quartet. His own trombone quartet, Marylebone,s premiered the piece in February in a trombone masterclass they gave with professor of trombone Dudley Bright at Kent County Music School.

Pianist **MICHAEL CSANYI-WILLS** gave a concert at Leighton House in January in aid of the charity "Fight for Sight", which works to prevent eye disease and blindness. His programme consisted of works by Chopin, Brahms, Gershwin and one of his own compositions.

Congratulation to soprano **GISELLE ALLEN**, from the Vocal Faculty Opera School, who won first prize of £5000 together with a recital in Georgia in the John McCormack Golden Voice of Athlone Competition held at the National Concert Hall in Dublin early in December. Congratulations also to mezzo **MIRIAM MURPHY**, who gained second prize (£2500) in the same competition.

Tenor **DIRK PATERSON** writes "I went on a Christian mission to Pakistan in the summer of 1995 after a tumultuous year at the helm of the RAM Students' Union. When language (my Urdu and their English) proved difficult, we did find some common ground in music, although our tonal worlds were somewhat at odds, to say the least! I did find that the *Muppet Show* theme tune fitted nicely to a harmonically challenged Pakistani folk song ... In Mastuj we were entertained to freshly slaughtered ox by the Prince of Chitral in his Mastuf fort in exchange for my entertainment on the flute (he requested the *Blue Danube* and *100 Pipers* and *Awe and Awe*). The flute playing was always a good ice-breaker. On one occasion I led the singing of various Christian songs in a sparsely populated area of the mountains. Within minutes a crowd of around 30 people had gathered around, with eyes illustrating sheer delight. We encouraged them to clap in time to music and they danced excitedly with an unfamiliar liberation in their steps. Another slightly less successful occasion was in the Hunza region. I met a group of farmers perching on a log at the side of a dusty road, in the dramatic and mountainous region. After a while we had an impromptu Christian song recital (on my flute). "Very special songs" they said. "These songs for Jesus," I replied, "have you heard of Jesus?" "Cheese - oh yes, they make cheese on the other side of the mountain".

Harpist **RACHEL DAVIES** won the John Fussell Memorial Award at the end of last term. **REBECCA LARSEN** (flute) was also a finalist in the Competition. Rachel is to record a TV programme for S4C TV with baritone Bryn Terfel, featuring Welsh songs.

SANG-EUN LEE has been awarded the 1995 Royal Philharmonic society's Composition Prize for her work *O-Zone*. The prize of £2000 was made possible by a generous donation from the Performing Right Society.

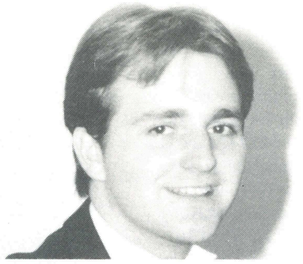
Peter and Zoltan Katona

International prize-winning guitar duo, twins **PETER AND ZOLTAN KATONA**, made their London debut at St Martin-in-the-Fields recently, as well as giving concerts with orchestras including the Köln Philharmonic. You can catch them in the Royal Festival Hall foyer at a lunchtime concert 12.30pm on Thursday 25th April.

Intermediate student **JACK LIEBECK**, aged 15, will perform the Mendelssohn Violin Concerto on 24th April with the BBC Philharmonic Orchestra in the BBC Studios, Manchester (conductor Gunther Herbig), to be recorded for broadcast, and again on 20th July with the same orchestra in Chester Cathedral (conductor Yan Pascal Tortelier). Recitals in August include the Harrogate International Festival as part of their Young Artists' series, and another at the Rheims Festival in France, promoted by Radio France.

Congratulations to the **KARELIA BRASS QUINTET** (**MARTIN EVANS, MATT WALLEN**, Richard Steggel (RCM), **ADAM WOOF** and **RICHARD HALLIDAY**), who have been accepted onto the *Live Music Now!* recital scheme.

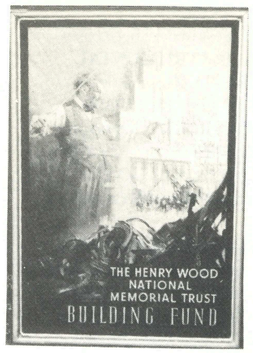
Dirk Paterson (flute) pictured here with Afsar Jan (sitar) in a remote Himalayan village north of Mastuj (north west frontier)



Daniel Smith Photo Rita Castle

Pianist **DANIEL SMITH** was a finalist in the BBC Young Musician of the Year 1996, which was televised on 25th March.

Painting for Sale



Sir Henry Wood by Terence Cuneo

This oil painting of Sir Henry Wood was painted by artist Terence Cuneo, just after the war. Cuneo, who died a few months ago, was a member of WAAC during the War and was the official artist during the Falklands Campaign. He remarked that he painted Wood without the famous "mouse" which appears as a "trademark" in most of his other paintings, and for this reason this painting has a rarity value. Cuneo studied at the Chelsea and Slade Schools of Art and his paintings are in the British Museum, Imperial War Museum; he is well represented in the Royal Collection. Size 12.5" x 18.5" and enquiries to James Dillon, Dillon Gallery (Tel 0181 288 9338).

The *Chichester Observer* critic wrote of the Mozart Birthday concert at the Chichester Festival Theatre in February "In an outstanding concert an orchestra of young musicians, brought together especially for this occasion, received enthusiastic acclaim. Surprisingly, this ad hoc group of young musicians attracted what appeared to be a larger audience than last November's visit by the Royal Philharmonic Orchestra ... The 24-year old Japanese conductor, **SHUNTARO SATO**, brought an intensity of expression from the orchestra ... the outstanding performance of the evening was the Sri-Lankan-born pianist **ASHAN PEIRIS**'s interpretation of the Piano Concerto No 20 - he brought a maturity to this complex concerto which left a lasting impression." The photograph above shows Ashan at the piano, **ALISON DODS** (leader), violinists **KRISTA CASPERSZ, ROY THEAKER, MATTHEW WARD, ROBERT MANASSE**(flute), **JEREMY HULBERT**(bassoon), **RUTH SCOTT** (oboe) and conductor Shuntaro Sato.

BEN ROGERSON

Out & About

The latest in new bookcases from **INSTRUMENTAL FURNITURE** includes a "cello" priced at £350.00. Contact John Hammond on 0171 328 0058 or write to him at 128 Brondesbury Villas, London NW6 6AE (see right).

GROSVENOR PRINTS in Shelton Street, Covent Garden, is holding its annual special sale from 23rd April until the end of May. The shop has probably the best collection of antique engravings available for purchase in the UK, and their folders of portraits of musicians and general engravings to do with music performance will be brought up into the main area especially for this period. A gold mine of wonderful things. Ask for Jocelyn and mention the RAM Newsletter.

THE INCORPORATED SOCIETY OF MUSICIANS has updated its most useful Information Sheet *Approaching an Agent*, which helps young performers look for an agent and explains the role of an agent, how the artist/agent relationship works, which agent to approach and how to make the approach most effectively. Included is a comprehensive list of agents with the name of artists' managers, as well as details of their areas of representation. It is available from the ISM on 0171 629 4413 and is free to ISM members and costs £2 to non-members. Two other information sheets which have been updated are *The First 10 Years - Establishing a Solo Career* and *The First Two Years - Establishing an Orchestral Career.*

YOUNG PERSON'S GUIDE TO THE ORCHESTRA

A card available from Joan Butler Classics

JOAN BUTLER CLASSICS misinterpret well-known works of the world's great composers to bring creative and sometimes risque humour to greeting cards. Samples are available from the company at The Old Joiners Shop, Low Street, Austwick, via Lancaster, LA2 8BN.

Need a new bookcase?

Speech & Drama Class 1958

PATRICIA WISE (née Douglas) would like to organise a 40-year reunion of the Speech and Drama class of 1958, including those course members who entered the Academy in 1955. Janice Boxall, Ann Kenton-Barker, Jennifer Bryant, Mart Carter, Carmel Cryan, Jill Culpin, Patricia Wise, Vivienne Gardner, Valerie Hall, Ann Hartland, the Hon. Miranda Maxwell Fyfe, Elizabeth Pritchard, Ann Roby, Phillys Smith, Anita Sorensen, Ruby Stokes and Margaret Wigglesworth. Patricia's telephone number is 01768 862018.

HOME PAGE

Enquiries have been made to try and locate the following people. Please contact Janet Snowman (Editor) directly (0171 873 7335) if you know their whereabouts. No contact number will be passed on without the owner's permission.

Adrian Davis, 1970
Brian Martin and **Mike Dunn**, both mentioned in the Football team article in the last *Newsletter.*
Maureen Lund-Yates
Goon Meng Liew (Malaysia)
Michael L. Matthews, formerly from Eastbourne.
Hamisa Alhadef (née **Dor**, 1952), formerly with the Israeli Philharmonic Orchestra

LINEN-COVERED hardback Portfolios in "Royal" colours (blue, crimson, gold, emerald, purple) in sizes to suit and protect all publications and manuscripts - choral works, music, telephone books etc. For further information please contact Valerie Rachelle Smith (née Reeves), 2 St Kitts, West Parade, Bexhill-on-Sex, East Sussex TN39 3DR.

BRITISH & AMERICAN FILM MUSIC FESTIVAL

In collaboration with The National Film Festival and The London Jewish Film Festival

The most exciting event of its kind ever held outside the United States. "Music From The Movies" Magazine

16-23 June

Composers in residence will be **Sir Malcolm Arnold, Richard Rodney Bennett, Ron Goodwin, Michael Kamen, Michael Nyman** and **John Williams** - who have written memorable soundtracks to some of the greatest films in history.

Royal Academy of Music

ARTISTIC DIRECTORS
Paul Patterson and Nick Ingman (RAM)
Mark Adams (National Film Theatre)
Davina Stanley (London Jewish Film Festival)

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The Academy gratefully acknowledges the sponsorship in kind of JOHN DICKINSON LTD for the John Williams Concert in the June Film Music Festival. This sponsorship takes the unusual form of a gift of 60,000 envelopes, including those in which this Newsletter has been mailed.

Royal Academy of Music

The Royal Academy of Music Newsletter is compiled, edited and produced by Janet Snowman in the RAM's Development Office on equipment kindly donated by Digital Equipment Corporation Ltd

digital

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